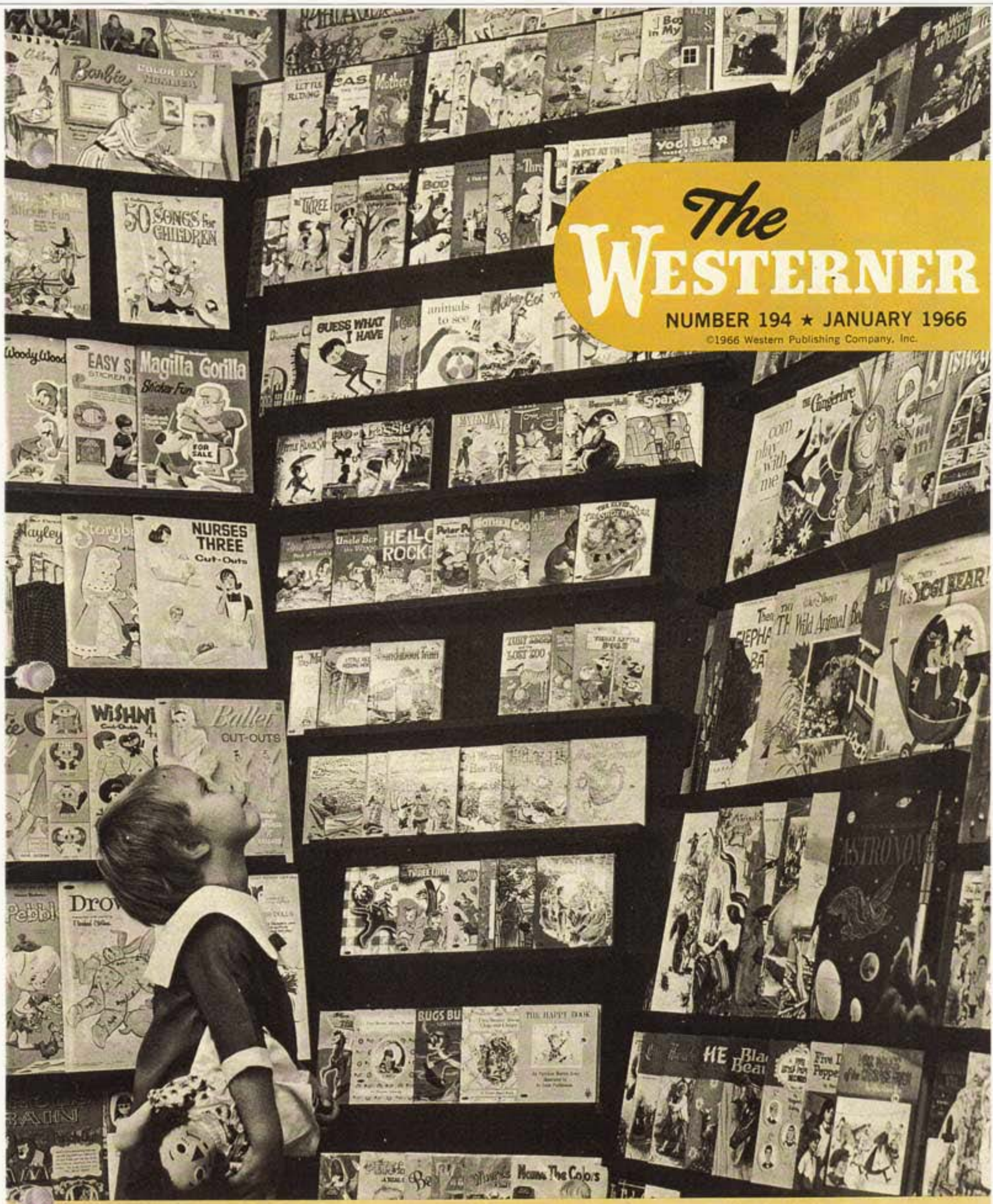


The WESTERNER

NUMBER 194 ★ JANUARY 1966

©1966 Western Publishing Company, Inc.

Whitman Publishing Company – *Storyteller to the World*

GOLDEN ANNIVERSARY ISSUE

This page was missing

Scans courtesy of Joakim Gunnarsson, beginning at his Sekvenskonst blog at https://sekvenskonst.blogspot.com/2012/01/westerner-194-1966.html

The Story of Whitman

Fifty Years of Successful Publishing

WHITMAN PUBLISHING COMPANY first came under the creative, productive and financial aegis of Western Printing and Lithographing Company in 1916. It was the first subsidiary to publish books for the account and risk of the parent company, and has shown almost uninterrupted growth for 50 years, both in dollar sales and the breadth of its publishing orbit. Today, it is the largest single subsidiary of the now parent Western Publishing Company, Inc.

It all started in 1916, when the nine-year-old Western Printing and Lithographing Company, then located in the ornate Shoop Building in Racine, Wis., was doing a growing volume of printing for a number of commercial accounts.

Among these accounts was a Chicago publishing firm by the name of Hamming-Whitman and when that customer was obliged to default on its bills, WESTERN literally fell heir to a book business. The printing company had on its hands many thousands of completed books and work in process for which it could not hope to collect from its bankrupt client.

As the chief creditor, Western Printing and Lithographing Company, on Feb. 9, 1916, "acquired all the assets of said Hamming-Whitman Company of every nature and description, including office furniture, manufactured stock, work in process, unprinted stock, copyrights, plates, dies, drawings, contracts, orders for stock, material and goodwill . . ."

A partner and vice president of the bankrupt publishing firm bore the name of Whitman and it was E. H. Wadewitz, founder of WESTERN, who suggested that this name be adopted for the new publishing venture. Whitman Publishing Company was therefore organized as a subsidiary and the first meeting of stockholders (five in number) was held on Feb. 26, 1916, at which time there was made "a motion that the purchase be made from WESTERN of all stock, plates, accounts receivable . . . giving Western Printing and Lithographing Company, in consideration thereof, a note for the sum of $20,000, secured by a chattel mortgage of even date."

This was still another challenge for the printing management, which had faced not a few in its short years as a struggling business. But this challenge also provided an idea and an inspiration. There was obviously a market for children's books. WESTERN had the printing and binding equipment, as well as some manufacturing experience based on work it had performed for others. All it needed was vision, foresight and sales effort to turn adversity into opportunity, and these were forthcoming in abundance.

E. H. Wadewitz, serving as secretary-treasurer of the new subsidiary, estimated that sales for the year 1916 would reach at least $60,000. "Total sales for this year up to and including March 6, amount to $3,500," he said, "and this is at a time when *both* the salesmen are spending most of their time at the factory getting ready for their trips."

In setting up the venture, an entirely new concept of publishing was introduced, whereby, for the very first time, published products of this nature were sold direct to the retailer at a single printer-publisher profit, thus giving the dealer the advantage of this evident saving in price. This eminently successful and mutually beneficial philosophy of selling has prevailed for a period of fifty years.

At first, Whitman concentrated on selling the completed books on hand and capitalizing on the stock of plates and materials it had acquired from its erstwhile customer. But then followed a series of struggles as it pondered ways and means of acquiring the right kind of new story material, the sources of illustration, and the type of merchandise that would meet the approval of buyers and consumers.

About this time, there came to Racine a social worker named Samuel E. Lowe to work for a welfare agency. Because of his experience with children, he wanted to try his hand at writing stories and planning books for young people. Having an outlet close at hand, he submitted some of his ideas to Whitman and had them accepted. Eventually, he became a full-time member of the Whitman organization.

With an active and creative mind and with the energy and enthusiasm to create products and sell them, Sam Lowe pioneered the early growth of Whitman, developed the nucleus of the organization and eventually became president of the subsidiary.

Early in its history, the company received what it considered to be a heartening order for books from one of the large syndicate store companies. In the first flush of excitement, however, someone misinterpreted the reading of the order, assuming

The Children's ANNUAL
PITTER PATTER BOOK
The BLUE BIRD and other TALES
MY BOOK of TEN FABLES
BY ROSALIE G. MENDEL
ROBIN HOOD AND HIS MERRY MEN
Mother Goose and the Golden Eggs
In the Court of King Arthur
The BEAR FAMILY AT HOME
By John H. Clayton
MR. RUSTY FOX
By Elizabeth Bilhope Stuart
Elsie A. Kroll
Play Dollies

Some of the earliest Whitman books, 1916-1925.

that it called for gross quantities instead of dozens, with the result that the company printed 12 times as many books as were actually called for by the order.

Turning adversity into opportunity again, Whitman persuaded some of the syndicate stores to experiment by placing juvenile books on display at all times. Whitman and its customers were able to discover that there was a year-around demand for such products and thus may have helped to revolutionize the concept of toy book merchandising. Prior to that time, many juvenile books were classed as toy items and considered almost exclusively as Christmas merchandise. Later, when more emphasis was placed on educational material, and especially on educational reading materials, the toy character of such lines as Whitman's changed substantially, although many toy and play items are still included.

In the early years, Whitman designed and produced many items that were generally termed as toy books and perhaps the major selling effort was first aimed at the syndicate stores because this provided assurance of volume sales through thousands of individual stores with the selling effort concentrated with the toy buyers of these large chain operations.

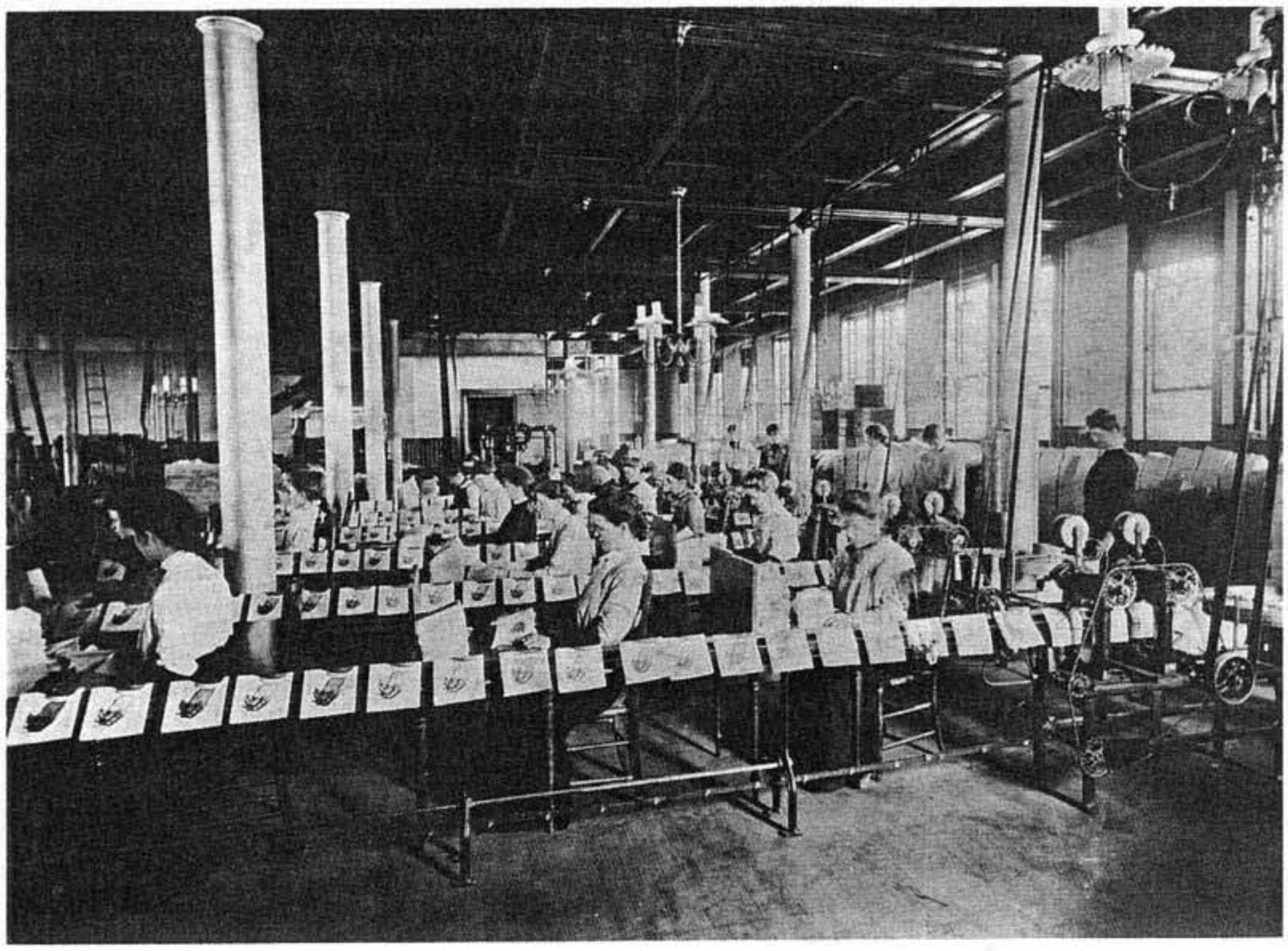
Shortly after the establishment of Whitman Publishing Company, the parent organization installed its own box-making department and Whitman soon became the prime user of these facilities as it moved into the field of boxed items such as games, greeting cards, puzzles and similar merchandise.

From the very first, the leading syndicates such as Woolworth, Kresge, Kress, McCrory and others, were the prime customers of Whitman, providing the volume distribution through their thousands of retail outlets and thus making possible the necessary volume production to assure exceptional values at moderate retail prices. Early Whitman merchandise, in fact, was aimed at the 5¢ and 10¢ retail price target in keeping with the "five and dime" concept of syndicate store selling. It was probably not until after World War II, with the changing economy, the rapidly increasing costs of labor and materials and the decreased purchasing power of the dollar, that Whitman prices began to show any notable change.

There was some doubt, for instance, in the minds of buyers at that time when Whitman first proposed a line of paint and coloring books to retail at 15¢, and later, in the 1950's, when it introduced items for 25¢ retail, there was some brief consternation. However, on both occasions, the merchandise found ready acceptance and this gradually led to the development of other product lines in higher price classifications which today reach as high as $1 for teen-age fiction and $2 for some games. The Whitman policy of putting every possible value in the way of art, color, material and packaging into every product and making this available to the trade at a single printer-publisher profit, has remained constant to this day.

Much of the credit for this must go to the teamwork between Whitman and its parent company which has consistently followed a policy of upgrading and modernizing equipment and techniques and production procedures, engineering new and specialized equipment and machines in order to meet exacting requirements of the publishing industry. This has given Whitman many "firsts" in their field, such as the first to produce coloring books and other products on web press equipment and later to adopt web offset for specific book formats, as well as the advantages afforded by one

Early view of WESTERN bindery at Racine, 1920's.



of the world's most modern and complete binding and finishing operations.

No story of Whitman would be complete without mention of W. R. Wadewitz, one of the five original members of the parent company and today chairman of the board of Western Publishing Company, Inc. For many years he was the chief coordinator of all Whitman production, provided counsel and guidance, and served as the principal liaison between Whitman and the board of the parent company.

About 1920, Jerome C. Wiechers came into the Whitman organization as a young man and he started out as one of the first salesmen to concentrate on the independent retail trade. Another man who was carrying the Whitman line as part of his book-selling effort at that time was the late A. J. Zerbe. His experience was valuable to the younger Wiechers who set out to pioneer what was to become the Whitman retail sales division, selling the Whitman line to individual department, book, drug and independent variety stores.

In 1925, with Whitman well established as a reliable source of supply, some of the leading syndicates urged the company to enter the playing card field, mainly to supply good quality cards at reasonable prices. This task was not easy and the problems were great. But the parent company accepted the challenge, as in the past, and after much trying experimentation and engineering effort, it managed to design, develop and even build some of its own specialized processes and equipment which made it a factor in this limited field of precision manufacturing.

A new subsidiary named Western Playing Card Company was formed and was headed, in turn, over the years by Harold D. Spencer, Robert M. Wadewitz and Roy W. Maher. From this early effort there blossomed a full line of playing card products, from simple one and two-color back designs in tuck flap cases to beautiful full-color reproductions with plastic coatings and gold edging in fancy packaging, adding still another adjunct to the growing lines of products offered by the Whitman sales organizations.

By 1930, the Whitman headquarters staff consisted mainly of Sam Lowe, Jerome C. Wiechers, Edith Kovar, Robert Bezucha, M. O. Lawson, Max Zirbes, James B. Lyle and Carol Haas. It was decided at this time to develop a line of Christmas greeting cards, under the direction of M. O. Lawson and a comprehensive line of children's games under the supervision of Max Zirbes.

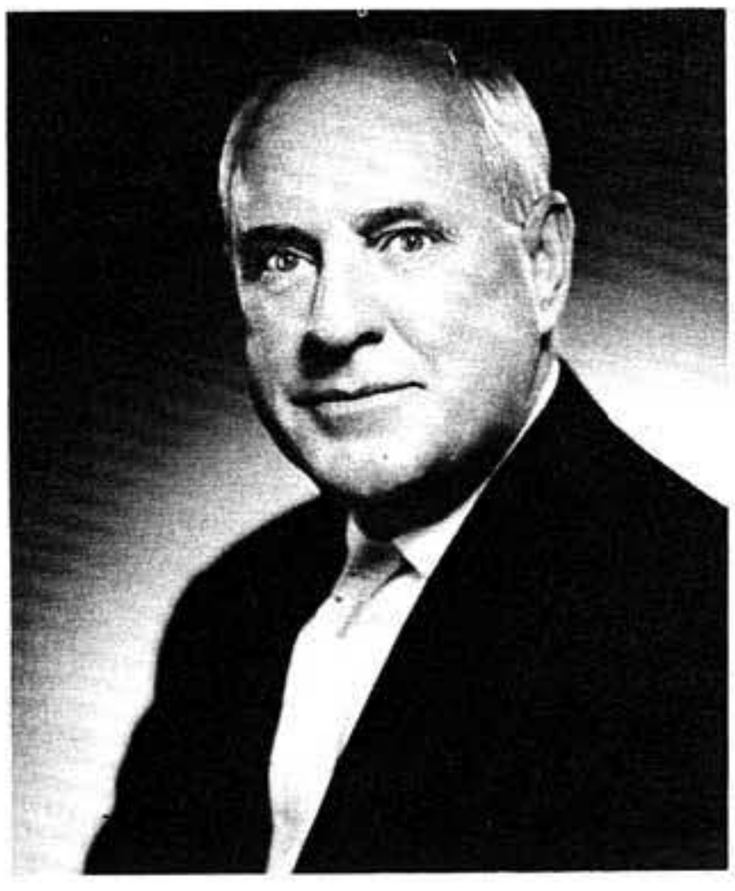
Most of these people helped to develop and create the items that made up the Whitman line which by this time had grown to include picture and story books, cut-out doll books, punch-out and novelty books, scrap books and paint or crayon coloring books. Free lance authors and artists were engaged to complete the creative work and the principal members of the Whitman staff were responsible for putting their portion of the line together and presenting and selling it to the buyers of numerous syndicate store companies.

One of the early outside artists was the well known Queen Holden, who was famous in that period for her illustrations of babies and children. She created for Whitman several baby doll cut-out books and these became forerunners of a continuing line of cut-out doll books and paper doll items which have sold by the tens of millions throughout the years. Other extremely well known illustrators of children's story and picture books who have worked on scores of Whitman items over a long period of years are Ruth Newton and Florence Sarah Winship.

Most of the original members of

W. R. Wadewitz, Chairman of the Board, Western Publishing Company, Inc.

J. C. Wiechers, Whitman sales pioneer and former Chairman of the Board of Whitman



C. W. DeWitt, Chairman of the Board, Whitman Publishing Company

the staff eventually became officers and directors of Whitman Publishing Company and of the parent company or one or another of its subsidiaries. In 1933, C. W. DeWitt came to Whitman from McCrory Stores and his chain store training and experience proved invaluable to the Whitman sales and merchandising effort. About a year later, Lloyd E. Smith joined the organization and helped to organize its first editorial department, eventually lending his talents and knowledge of contractual procedures to the establishment of the all-important Rights and Royalties Department of Western Publishing Company, Inc., which had much to do with the latter day success of the thriving Whitman subsidiary.

By this time, too, the retail sales division had added a number of sales representatives, including A. L. Zerbe, Russell Broadbear, R. C. Carey, Albin Carlson, Richard Yeo, Ira Hessel and others who were destined to spend most of their working careers with the company. Sales representatives then covered vast areas and rough territorial divisions for the company, generally seeking business where it could be found but, of necessity, hitting only the high spots and making infrequent contact with customers. By this time, however, they had a diversified line to sell, including books, games, stationery items, greeting cards and also the products manufactured by Western Playing Card Company.

There was a time, because of the wide sales territories to cover and the difficulty of displaying the fast expanding lines of merchandise to potential buyers, when Whitman experimented with the idea of "traveling display rooms." These were full-scale busses with special interior fittings and furnishings which permitted an impressive display of all the items in the Whitman line. For a period of several years, Whitman retail sales representatives drove these busses around their territories, found convenient parking spaces and invited their prospective buyers to visit them in their offices on wheels. As the sales staff grew and the size of territories were reduced, this sales approach became unnecessary.

Under the impetus of new products like the Big Little Book, the jig saw puzzle craze and the use of licensed characters and properties in the 1930's, the steady increase in sales continued. At this time, also, Whitman was producing and selling editions of the Holy Bible, the New Testament, dictionaries, diaries, daily reminders and encyclopedia which provided an extremely large volume of business.

It was about this time also, in the early 1930's, that Whitman became

Lloyd E. Smith is manager of the Rights and Royalties Dept. of Western Publishing Company.

conscious of the potential sales appeal of merchandise based on well known licensed characters and properties. With the advent of a new product format known as the Big Little Book, the company obtained rights to a number of newspaper comic characters and continuities which could be readily adapted to book form. In 1932, the company entered into its first agreement with Walt Disney, under which it obtained book publishing rights to all Disney characters and productions. There followed a whole series of similar agreements with proprietors of licensed materials which have helped to enhance the Whitman lines of merchandise ever since, and the names and highlights of these properties are covered more fully in other articles in this issue on licensed material, rights and royalties and all-time best sellers.

By this time, in 1932, Whitman had opened sales and display offices in New York City at 200 Fifth Ave. in a building which was recognized as the toy buyer's center of the nation. This provided a New York "home" for the Whitman executives and sales personnel who were required to make frequent contact with head buyers and it has also served as a great convenience for thousands of buyers from many parts of the country.

In 1934, the parent company purchased property and established a production plant at Poughkeepsie, N.Y., with the primary purpose of providing additional warehouse facilities for Whitman products and more convenient distribution of Whitman merchandise in the vast markets of the eastern seaboard. For a period of years, this facility was better known as the Whitman plant than by any other name.

Whitman at Racine, which now had hundreds of separate items in its diversified line, adopted punch card billing in 1934 and special methods were adopted to expedite the growing volume of orders and maintain perpetual inventory of all items. Large quantities of finished and cartoned material were carried in stock at all times and a separate Whitman order, billing, shipping and traffic complex was working at full swing every day of the year.

It is said that Whitman was mainly responsible for other spectacular developments in the growth pattern of the parent company which, in spite of its importance as a leading commercial printer and lithographer, became more and more of a factor in the publishing world. It was Whitman which first explored the possibility of producing higher priced books for other publishers and this eventually led to the establishment of Artists and Writers Guild, which later became Artists and Writers Press, Inc., a division of the parent company devoted to that purpose. From this beginning sprang the famous line of Little Golden Books and other products for Simon and Schuster, Inc., an independent publisher. Some years later the Golden Books and related juvenile publications of Simon and Schuster, which were produced by WESTERN, were transferred to a new publishing company, named Golden Press, Inc., which is now a wholly-owned subsidiary under the same parent company as Whitman. As a result of Whitman's pioneering in the field of comic magazines and newsstand books for children, which grew into a tremendous volume of production, a newsstand division of the parent company developed and transformed the Poughkeepsie operation into one of the largest production centers for this type of merchandise for other publishers.

Sam Lowe left the Whitman organization in 1940 to establish his own publishing business. C. W. DeWitt was later elevated to the post of president. J. C. Wiechers, as vice president, continued to build the retail sales division into a nation-wide entity with a soaring sales volume and, before his retirement, served as chairman of the board of Whitman Publishing Company. Whitman product lines, policies and sales programs were largely directed by a quartet of officers including DeWitt and Wiechers, with M. O. Lawson and Max Zirbes.

The Whitman coin division, which

Whitman products are produced in one of the world's finest graphic arts plants at Racine, Wis.

had its inception in the mid-thirties and started out in a small way, began to grow under the guidance of Richard Yeo, himself a nationally known numismatic expert, until in recent years it has blossomed into a division of specialists. Its well-rounded line of coin folders, collectors' supplies and numismatic publications, including books and a monthly magazine, have brought Whitman recognition as the leading authority and supplier for numismatic needs. Annual sales in this division represent an important percentage of the Whitman total.

While Whitman had enjoyed some representation and liaison on the West Coast for a period of years, it was immediately following World War II, about 1945, that regular offices of the parent company and Whitman were established at Beverly Hills, Calif., and now at Los Angeles, where a large staff of creative and sales people maintain a close and continuing contact with the motion picture and entertainment field on the West Coast from whence a great deal of its licensed material has been destined to flow.

In 1949, there were approximately 20 retail sales representatives covering wide territories of the country, selling approximately 18,000 accounts, representing about 14% of Whitman sales. In 1950, a new Whitman T Division was formed with the purpose of introducing the popular series of Tell-A-Tale books, and eventually other Whitman merchandise, to accounts which had not previously been reached by the sales organization. This effort started with a few salesmen, under the direction of John W. Kaiser, who is now president of The Watkins-Strathmore Company, another WESTERN subsidiary. The division grew rapidly and its success in opening up new markets has resulted in a continued rapid expansion of the overall Whitman sales organization.

Constant changes were being made in Whitman merchandise in keeping with trends of the times. Product lines were being developed in specific formats and styles to provide continuing series such as Tell-A-Tale, Cozy Corner, Story Hour, Top Top, Classics, Tiny Tales, Teen-Age Fiction and Help Yourself series of books, as well as Krazy Ikes and other products. More and more items of an educational nature were being created and produced to provide a balance between play, entertainment and learning. A new and expanded editorial department, under the direction of H. M. Benstead, Jr., has more recently played an important part in the planning, development, creation, testing and editing of Whitman items, with Rights and Royalties under Lloyd E. Smith becoming more and more a separate entity of the parent company, serving Whitman and other publishing subsidiaries of the corporation.

Although Whitman had for many years produced an extensive line of Christmas greeting cards and boxed assortments this line was eventually abandoned in order to concentrate on more suitable merchandise. The company continues to produce some special Valentine Day merchandise.

In the mid-forties, Whitman ventured into the gift wrap business, under the urging of some of its principal customers. For many years since, it has produced a well-rounded line of everyday gift wraps in packages, sheets, and rolls, adding to lines of merchandise of widening scope. In 1958, the parent company also purchased the Watkins-Strathmore Company and thus acquired the MAGIC SLATE products as an adjunct to its merchandise lines. In 1951, the Whitman sales staff had grown to a total of 50 salesmen covering assigned territories in every part of the country.

In 1956, Whitman completely revised its Order and Billing Depart-

Lucille Adams at one of the specialized playing card die-cutters designed and built by WESTERN.

Whitman sales and display rooms at 200 Fifth Ave., New York City.

Richard Yeo, one of America's leading numismatic authorities

ment and installed modern electronic computer equipment to help in expediting, shipping and billing of its orders, assuring customers of even more prompt and efficient service. At the same time, the company also instituted a new pricing concept to include prepaid freight on all merchandise and made possible the price marking of all items at the same cost to retailers nation-wide. Because of the great diversity of the Whitman line and the constant changing of help in retail stores, making it almost impossible to intelligently order and re-order and keep such a variety of items properly stocked, customers came to recognize and appreciate the value of in-store service provided by well-trained Whitman sales representatives. This was the first step in what is today a servicing operation which gives customers automatic re-order and stock control through Whitman computers and salesmen. It led to the reorganization of T Department, retail sales and chain store salesmen into one well-organized national sales force, with five regional offices, regional officers, sales managers, sales trainers and an expanded staff that now numbers more than 200 men.

In 1961, an entire new Whitman shipping center was established in Racine with more than 1⅓ miles of powered conveyor equipment and a complex of delivery equipment which permits the loading of as many as 16 trailer trucks and six railroad freight cars at one time.

Early in 1961, also, the purchase of Dutton Copp, Ltd., a former distributor of Whitman merchandise in the Dominion of Canada, resulted in the establishment of Whitman Publishing of Canada Limited at Weston, Ontario, as a subsidiary responsible for selling and distributing Whitman products in that country.

In 1965, Whitman introduced a new line of color crayons, a natural complement to its wide line of crayon and paint books and kindred items which have been staples of the Whitman line. A completely new line of Whitman playing cards was also designed with "Diamond Coat" finish and "Gold Plate" edging which has been widely advertised and merchandised in the trade.

New ideas, new products, new selling and merchandising techniques . . . these have been the watchwords of Whitman throughout the years . . . a company which has long been recognized as "the world's largest publisher of children's books." Whitman today sells in excess of 200,000,000 books and games annually, through an estimated 35,000 retail outlets. Customers are served by a direct selling organization which makes contact and direct outright sale to retailers exclusively and which reaches all of the company's marketing potential throughout the United States and Canada, and by export or through independent associates all over the world.

Whitman's manufacturing needs are served by the headquarters plant of one of the world's largest and most complete graphic arts establishments with long experience and know-how, the diversity of production equipment and techniques and the service and shipping facilities that are especially geared to the important needs of the publishing business and its customers.

The policies and programs of Whitman today are being handled by a capable and experienced management team, the directors of which are C. W. DeWitt, chairman of the board; James B. Lyle, president; M. L. Miller, treasurer; Marshall H. Thomas, secretary; vice presidents H. M. Benstead, Jr., Richard Cape, Robert H. Haumersen, Herman E. Johnson, M. W. Millar, Glenn S. Wiechers, Richard S. Yeo.

As stated in the 1964 annual report of the parent Western Publishing Company: "The combination of Whitman's modern order processing and shipping facilities, with merchandise designed for every pocketbook and an adequate sales organization has, in recent years, made its growth dynamic. Continued population increases and the past growth pattern of Whitman Publishing Company strongly indicate increased penetration of the market it now serves and additional gains in new markets that offer opportunities for rendering a service to the public."

Automatic conveyor system at Whitman Shipping Center feeds 16 trucks and 6 railroad cars simultaneously.

Once Upon A Time

ONE DAY a particularly welcome letter reached the desk of a Whitman children's book editor. Indeed, the letter was typical of many that come into the Whitman Editorial Office, but letters like this are always refreshing and especially enjoyable.

"Dear Sirs": (wrote Mrs. Robert L. Clem of Aberdeen, Wash.)

"I am trying to replace an inexpensive book called 'Pockets' that was published by your company . . .

"My children literally read our copy to pieces and now read the pieces."

The editor held the letter for a moment. She was thinking of all that goes into creating books like *POCKETS*—books children like to "read to pieces" and then "read the pieces"! They are picture books like *THE FIVE STAR GENERAL* by Joan Potter Elwart or the many books by Mable Watts—*MY FATHER CAN FIX ANYTHING, CASEY THE CLUMSY COLT, COME PLAY WITH ME* . . . even longer books—Teen Novels, Tweenage fiction and a host of factual books.

The editor set Mrs. Clem's letter aside with satisfaction and picked up a manuscript from her desk. It would take a year, perhaps a year and a half, but someday this manuscript, too, would be among Whitman's well-loved picture book tales.

Obviously, the first thing the editor needs is the story. Certain kinds of stories are always in demand. The years have proved that children love stories about dogs, cats, trucks, etc.

Each time the need for a new book is recognized the search for an author begins. If it's a counting book, well Florence White is a teacher; she could write it. Say it's a teenage novel. Then Winifred Wise would be a possible choice. Is it a picture storybook for a very young child? Marjory Schwalje should be considered. Whitman works with dozens of juvenile authors. While all are able to write at the various levels, most specialize in certain kinds of writing. Some are at their best with picture books. Others prefer to write fiction for the teens. Still others are most comfortable developing material of a factual nature—ABC or counting books for the very young, or a book on dogs for the older child. A number of authors might be considered before one is finally approached to see if he would be interested in trying his hand at a particular book. The editor would suggest, for instance, that a manuscript is needed for children in the 8 to 12 age bracket. It should concern children in a realistic setting. Probable length: twenty thousand words. With this much to go on, and knowing the writer, the result is predictable: a good, well-told story. "We can be reasonably certain of the result," explained one editor. "These are experienced people. They have a considerable understanding of both children's likes and a publisher's needs."

A fellow editor agreed adding, "We give the author as much freedom as possible. We want to encourage the author's originality. We're interested in his ideas."

When the author sends the manuscript to the editor it must be critically reviewed. The editorial staff serves as an objective third eye. Are characters in the story realistic? When the central character acts, are his motives clear? The story needs action; there must be a continuity of events which prompts the reader to keep reading. Is the author's style of writing pleasant? There are also certain considerations peculiar to individual stories. In this story was jealousy shown in the proper light? Was the disobedient child punished? Will this story help to prepare Johnny for future visits to the doctor? Most important to every story—is it fun to read?

"Our books are primarily entertaining," according to the editors, "but in many of them instructing the child is our secondary aim."

With suggested revisions the manuscript is returned to the author. Some

The Whitman Creative Editorial Dept. is managed by Mel Benstead.

time later the finished manuscript reaches the editor's desk for final review. This time punctuation, grammar, spelling consistency and vocabulary are prime targets for the "third eye".

Months after the author began writing the story the manuscript is ready! But wait—what did *SOLOMON SHAG* look like? Was he a long-haired dog? Big or small? And, *THE PONY WHO COULDN'T SAY NEIGH?* It would certainly be disappointing if one had to think of him as just any old pony! Artwork for the story must be planned.

The story is dummied with art suggestions noted on each page. Lines of copy are divided among the pages. The type face in which the story will eventually be printed is selected—sometimes from sample pages set in up to six different kinds of type. The type to be used must be clear and readable for a child so-and-so years of age. Type selected; the manuscript is sent to be set into type.

First proofs are gone over carefully. Typographical errors must be caught. The editor tries to spot word blocks—identical words occurring in the same position in two lines succeeding one another. A child reader might easily omit an entire line of type if he is confused by a word block. Instead, the editor staggers the identical words to avoid such confusion.

A child might also be confused if a word were separated so that, for example, "chuck" appeared on the end of one line and "le" at the beginning of the next. The young reader might not immediately recognize this word as "chuckle". The editor adjusts the text of the first proof to get all of the word on the same line.

Lines of type are then pasted into the dummy; space is allotted for pictures; and art suggestions are noted in the allotted spaces. Next a free lance artist is selected to illustrate the narrative.

Artistic conference involves Artists Bob Kissner (left) and John Zierten with Art Director June Behling. All are members of Whitman Creative.

Whitman works with approximately 150 artists. Many of these artists specialize. This is particularly true of an artist like Shannon Stirnweis who illustrates factual material; he must have a certain know-how about the subject. Also, there are artists who have a talent for the unusual such as Ati Forberg, who illustrated Whitman's *TALES FROM POE.* Other artists are particularly adept with picture book art, as is Aliki who did the artwork for *I WANT TO READ.*

The dummy is sent to the selected artist. In a short time the artist will send sketches indicating how he visualizes the story and characters. The sketches will be returned as soon as possible with a critical resume containing suggested changes and notations. Some pictures may run too close to the edge of the page. There is a chance these will be cut off during production processes. Has the artist made changes in the original art layout of the dummy? The artist deserves a compliment if the change was especially appropriate.

The final artwork is in. It must also be checked. If a boy wears blue trousers in the story, he'd better have blue trousers in the illustrations, too. Color should never contradict the text.

A member of Whitman's editorial staff who was checking the art for the tale of *PETER RABBIT* pointed out that in an important episode in the story Peter loses his shoes in Mr. McGregor's garden. However, the illustrations showed Peter without shoes as he entered the garden. An art correction was made and Peter was shown properly shod.

Even though each picture is studied with utmost care, readers later may catch an inconsistency that slipped by the editors unnoticed. In one instance *THE NIGHT BEFORE CHRISTMAS* was illustrated with lavish, victorian detail. After the book had been on the market for years and years, and had been edited and produced times over, a reader discovered that on one page the dresser had a white, lacy dresser scarf. On the following page the dresser was bare.

And so the artwork is checked, checked, checked. The finished artwork is photographed. The photographs along with the reproduction proofs of type are placed in a working dummy.

Behind the scenes! Editors carefully review all Whitman items. From left are members of Whitman's Creative Editorial Dept.: Sybil McGiveran, Sue Keller, Barbara Curschmann, Game Editor Mary Hilt conferring with Gretchen Akers, Teddi Spearman and Secretary Marilyn Wallert in foreground.

While (from left in back) Bill Larson, Secretary Diane Christensen, and Mary Schuchmann go over an artist's layout, at a nearby desk Jane Dwyer (left front) and Ellen Fisher (right front) are busy with a working dummy. All are members of Whitman's Creative Editorial Dept.

Meanwhile the title page and cover of the book-to-be are in the hands of a lettering artist.

Then—one final look at all the art—perhaps a few minor corrections—and the finished artwork, the reproduction proofs and the working dummy are sent to the platemakers. The platemakers, with the working dummy as a guide, photograph the type and art and combine these in what are referred to as page proofs. With these proofs a shop dummy is made to follow the book through each stage of production in the shop. In the shop the book is printed, bound, packed and readied for shipment.

Tiny Tales, Tell-A-Tales, Big Tell-A-Tales and Giant Tell-A-Tales! Learn-About books, Badger books and books for the Whitman World Library! Tweenage books for boys and girls 8–12 years old! And Teenage Classics, Teen Fiction, TV Series books and Real Life Stories! Whitman brings out over 100 new titles in children's hard-bound books each year.

Besides a story about a dog, or a cat, or a truck, each of these books has an editorial story. It's the story of writers, manuscripts, dummies, artists, sketches and proofs. In short, it's the story of Whitman quality. It may take a year, sometimes a year and a half, to create a Whitman book, but it's worth it. Children treasure Whitman books.

And *POCKETS?* Sadly, the book was out of print when Mrs. Clem's letter arrived. But the story does have a happy ending. Said the editor in a return letter to Mrs. Clem:

> "I hated to think of your children having to make do with pieces of a tattered book. Fortunately I was able to hunt up a copy in our files. You will find it enclosed. Enjoy it with our best wishes."

One wonders if Mrs. Clem's great grandchildren will not someday be reading the "pieces" of *POCKETS!*

A wealth of experience and know-how in editing children's books is represented by Alice Hanson (left) and Dorothy Joslyn.

Whitman Children's Books Editors Betty Ren Wright (left) and Dorothy (Dee) Haas make a last minute change in the shop dummy on Betty Ren's desk.

Authors And Artists

Hundreds of Free Lance People Create Whitman Products

EVERY SO OFTEN Hollywood features the typical young artist or author making his way in a new "rags to riches" setting. It seems the free lance world of artists and writers has a certain glamour and intrigue that is fascinating no matter what one's own profession may be.

Whitman Publishing Company is prominent in that fascinating world. Stories, games, coloring book continuities, gift wrap designs and other Whitman items are almost always created in free lancers' studios.

Through the years Whitman people and the free lancers who work with them have developed a noteworthy spirit of cooperation and friendship—a spirit of camaraderie.

This is apparent with Artist Arnie Kohn of Chicago, for instance. "Call me at 4 p.m. I'll work all night," he promises.

It's not unusual for Whitman editors to get a postcard from Author Joan Weiss when she goes to Rome. When Florence White, another author, is in Africa she, too, usually addresses a card to Whitman.

Nicolete Stack also keeps in touch. When she leaves St. Louis each winter to go to Carmel, Calif., to write, she is usually planning to spend a good part of the winter writing Whitman books. Periodically Whitman editors can expect to receive photos of Carmel and, now and then, a local newspaper clipping. This year she had a surprise—a special little gift of potpourri. Potpourri is a delightfully scented preparation of flower petals dried with spices. It keeps its fragrance for months.

It's fun to pass around a box of candy from Artist Art Seiden.

And it was nice to meet Author Evelyn Begley's family. The Begleys, whose home is in California, stopped to visit Whitman when they were vacationing in this part of the country.

Florence Sarah Winship, Deerfield, Ill., is a very close friend. She has chosen to work exclusively for Whitman for more than 30 years! Originally Florence did illustrations for Whitman Christmas Cards. Today she does many other kinds of artwork. She has a talent for portraying cute puppies and little children and her specialty is Santa, a most popular gentleman.

There are many more! Where do they come from? All over the world! Dale Maxey, a former Chicagoan, sent illustrations all the way from England for *THREE BILLY GOATS GRUFF,* and Judy Stang, another American away from home, sends her illustrations from Jamaica. A member of Whitman's editorial staff noticed that "Very often art takes on characteristics of the artist's environment." She cited for an example, "Ruth Potter, who now lives in South America, does artwork for our gift wrap. Since her move her colors have changed—they're so much brighter!"

Manuscripts are submitted from as far off as Australia—from almost anyplace editions of Whitman books are sold. Two Tiny Tales ready this year came all the way from Panama. They are *THE FLYING KITTEN* and *THE MOST WONDERFUL BIRTHDAY PRESENT,* both written by Mrs. John R. Walker (Betty Walker).

"Whitman depends on agents quite a bit," according to the editors.

Agents are important because dozens of free lance authors are needed to write Whitman books and as many artists or more are needed to illustrate them—as well as to provide game illustrations and designs for gift wrap and playing cards. Agents help the publisher keep up with the quantity of stories and artwork required.

Of course, a lot of free lance material comes in unsolicited. Rarely, though, does just the right story arrive at just the right time. Once in a while it happens as it did two years ago. The story was written and illustrated by Roger Bradfield. Roger was a commercial artist who wanted to dabble in children's stories. He submitted *THERE'S AN ELEPHANT IN THE BATHTUB* to Whitman with illustrations and it was accepted immediately. It was a good story; the illustrations were well done; and Whitman's Giant Tell-A-Tale series needed a touch of fantasy and humor.

However, a story arriving without introduction is rare. On the whole Whitman works through agents. "Agents generally represent people who are professionals or amateurs who are well on their way. When an agent gives us an author, we can almost be certain that the author's work will be effective," the editors explain. Likewise, agents ordinarily represent professional or near

Artist Florence Sarah Winship is a special friend of Whitman. She has illustrated Whitman items exclusively for many years.

professional artists whose work is dependable.

An agent is a link between free lancers and publishers. He serves to introduce the author or artist to the editor. A few agents may require that all correspondence go through them, but in most cases, after the initial introduction, the editor and free lancer correspond directly, sending carbon copies of their letters to the agent.

A call from a Whitman editor informs the agent, for example, of Whitman's plans to publish a new line of picture-story books. "We are looking for authors who understand the interests and concerns of very young children, particularly city children," the editor explains to the agent. "Can you recommend anyone?"

In a specific instance, the agent named several authors including Jean Fiedler, who has had a number of children's books published by other publishers.

Receiving some of Jean's previous work, the editor observed that the author seemed to work well with fantasy. The editor sent Jean several sample books from Whitman's picture book series. "What would you like to see in a book like these?" she asked.

"Well, there are a couple of books I've been thinking of writing," said Jean by return mail. She described one story about a dog; another about a child who has an imaginary house.

The editor scanned Whitman's picture book series. There were a number of dog stories. "However, the imaginary house story has possibilities," she told Jean. "Check to be sure, though, that there aren't any stories like it already published."

There weren't. Soon the author had finished the manuscript. Often the first manuscript is returned to the author for revision, but this story was immediately acceptable. It's a charming story—*MY SPECIAL HOUSE* by Jean Fiedler.

If the story is to involve an authorized or licensed character the services of an agent are especially valuable. Stories built around authorized characters, such as Walt Disney's *DONALD DUCK* or Hanna-Barbera's *THE FLINTSTONES*, pose problems due to the limitations of character and setting. The author of such a story must be able to be creative and original within these limitations. Whereas an amateur might be inhibited, the professional suggested by an agent can usually handle the story. When the story is completed it is always submitted to the licensor for approval.

Sometimes the project may be a full-length novel for teens. For a story like this, the author is asked to send a brief description of the story she has in mind. The editor in charge of the Teen Novel line will then ask to see a couple of chapters of the work. These indicate how the author intends to handle the story. At this time the editor will also ask for an outline of the entire novel. The outline and chapters are then reviewed by two or three members of the editorial staff and a summary of the cogent points in their remarks is sent to the author. The manuscript may pass from the hands of the editor to the author several times for revision.

For factual books the ideal author is one who writes well at the juvenile level and is an expert on the subject concerned. For instance, *BIRDS AROUND US* was written by Marjorie Stuart, a member of the Oklahoma Ornithology Society. Dr. Athelstan Spilhaus, dean of the Institute of Technology at the University of Minnesota and a trustee of the Woods Hole Massachusetts Oceanographic Institution, worked closely with Eileen Daly on the children's edition of his book *TURN TO THE SEA*. However, there are situations in which the ideal author is not available. Then an author who is skilled in research and can direct material to children is selected. An expert in the field, usually a university professor, is called upon to review the manuscript. Is the information accurate? Taking into account the age level of prospective readers, is the subject matter adequately covered? Is it oversimplified? With the guidance of an expert's advice, Whitman safeguards the accuracy of factual books.

Whether he has a picture book, a novel, or a factual book, no youngster likes to turn page after page after page and see type, type, type!

Children love pictures and Whitman must always avail itself of a fresh, new look in artwork for hardbound books, and coloring books, and games, and gift wrap and cutout doll books and all the activity items Whitman produces. Working through agents keeps the publisher aware of talent available on the free lance market. The agent knows Whitman's needs. When he has a new artist who may be able to do some work for Whitman he will send a photostat of samples of the artist's work. An agent may represent up to 20 or 30 artists who can work in any or all art media. Some artists are extremely versatile. Bonnie and Bill Rutherford, a husband and wife team, may do a watercolor illustration one time and later do something in chalk. Lois Ehlert, who works almost exclusively with torn paper, may occasionally use irridescent inks.

The choice of an artist often takes some time. If, for example, artwork is needed for a story about a family, the artist may be selected from several who were asked to show what they think this particular family ought to look like. Three different artists may be needed to do the illustrating in a single cutout doll book—one to design the portfolio, another the dolls and another the clothes fashions. The photostat file in Whitman's office is a handy reference when an artist is needed. Agents may be contacted, too, and they

Mrs. Viola Rowe, a free lance author from Elmhurst, Ill., has written two novels for Whitman's Teen Novel series: **PRACTICALLY TWINS** and **TRUE TO YOU.**

Among the delightful books Mildred Gilbertson has written for Whitman are two Teen Novels **THEN CAME NOVEMBER** and **A KNIGHT CAME RIDING.**

will suggest other artists who might be able to do a particular job of illustration.

The amount of time the artist needs varies. Whitman frequently allows six to eight weeks for the artwork in a teen novel; pictures, say, for a coloring book may take two and a half months to complete; and in a book like *WORLD OF DOGS* the artwork may represent up to an entire year's work. Shannon Stirnweis, who illustrated *WORLD OF DOGS*, spent four months doing nothing but research—studying dogs, going to dog shows, paging through books about dogs, etc.

Again, authorized characters pose special problems. The artist must portray the subject in character. For instance the artists who worked on Walt Disney's *WINNIE-THE-POOH* merchandise used soft watercolor to coordinate the art with Disney's film. Frequently the licensor supplies the artist with a style sheet depicting the character in typical positions with typical facial expressions. When the subject is a person, the artist uses photos and transparencies to assure accurate portrayal. And, for example in the case of Patty Duke, the artist must pay close attention to a current hairdo. If Patty changes her hair style Whitman illustrations of her will mirror the new hair style. Of course, all the artwork concerning authorized characters is sent to the licensor for an "OK" before it receives Whitman's "OK".

Over the years a number of well known persons not generally connected with writing children's books have done free lance work for Whitman. The famous coach of Minnesota's Golden Gophers, Bernie Bierman (1930's), is a one-time author published by Whitman. Also under Whitman's name are Smokey Stover books and books written by "America's Ace of Aces in World War I", Eddie Rickenbacker.

Today, too, many well known free lancers are working on Whitman items. An interesting incident occurred when Robert J. Lee, who has done work for the *Saturday Evening Post*, was working on illustrations for *FIFTY FAMOUS FAIRY TALES* in Whitman's Classic Series. He saw an opportunity to submit a sample of his work to the Society of Illustrators and decided to enter a double-page spread of a full-color horse he'd done for the fairy tale book. However, he'd already sent the picture to Whitman. His only choice was to submit a proof Whitman had sent him of the picture. On the strength of the quality of that proof, Lee's horse was selected to be hung in the society's annual show.

Other well-knowns include a number of husband and wife teams who do Whitman illustrations. Among them are Dorothy and Vincent Fago, Jack and Louise Meyer and Alex and Janet D'Amoto. Nan Gilbert, author of Whitman's *THEN CAME NOVEMBER* and *A KNIGHT CAME RIDING* has written for several publishers. Jason Lee is a noted illustrator. She does some of Whitman's coloring books and covers. Another well known artist Olindo Giacomini does artwork for Whitman games. And there is Hedwig Wylie whose specialty is doll clothes for cutout books. Roger Bradfield was known, of course, as a commercial artist. Since *THERE'S AN ELEPHANT IN THE BATHTUB* he has written and illustrated three more stories which Whitman has published. Nancy Larrick, a past president of the International Reading Association, wrote Whitman's *RIVERS, WHAT THEY DO.* Two Whitman Learn-About books *PHYSICS, ITS MARVELS AND MYSTERIES* and *FIND OUT, FIRST STEP TO THE FUTURE* were written by the famous Dr. Dan Q. Posin, a university professor who appears coast to coast on television. Dr. Posin is the scientific consultant for CBS and the recipient of several Emmy Awards.

. . . ad infinitum. Or so it might seem. There are many renowned people who do free lance work for Whitman. Whitman works with a host of free lance authors and artists. They are people with ideas—the ideas that eventually become Whitman books, illustrations, games, coloring books and other activity items. They are creative people—people who can be original with otherwise ordinary things—coupling an elephant with a bathtub in a story, for instance. The world of free lancers holds a wealth of creativity, originality and variety. Indeed, isn't it a fascinating world?

Racine Division Serves Whitman

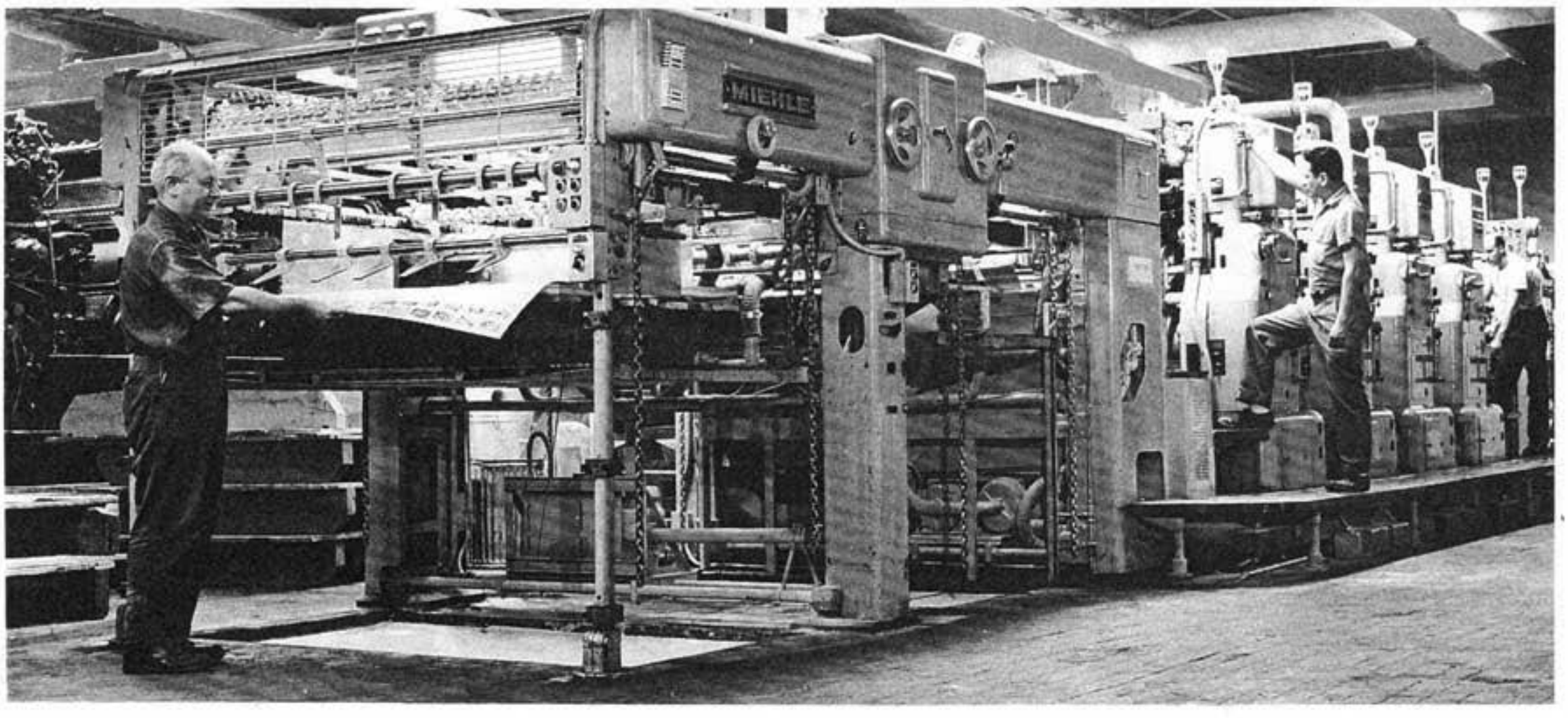
PICTURE A SEEMINGLY ENDLESS caravan of giant over-the-road semi-trailer rigs. Roaring along the highway, the imaginary caravan contains more than 3,000 trucks and stretches from Racine, Wis., to Detroit, a distance of some 300 miles. You would need everyone of these trucks just to haul all of the Whitman merchandise that is produced and shipped in just one year.

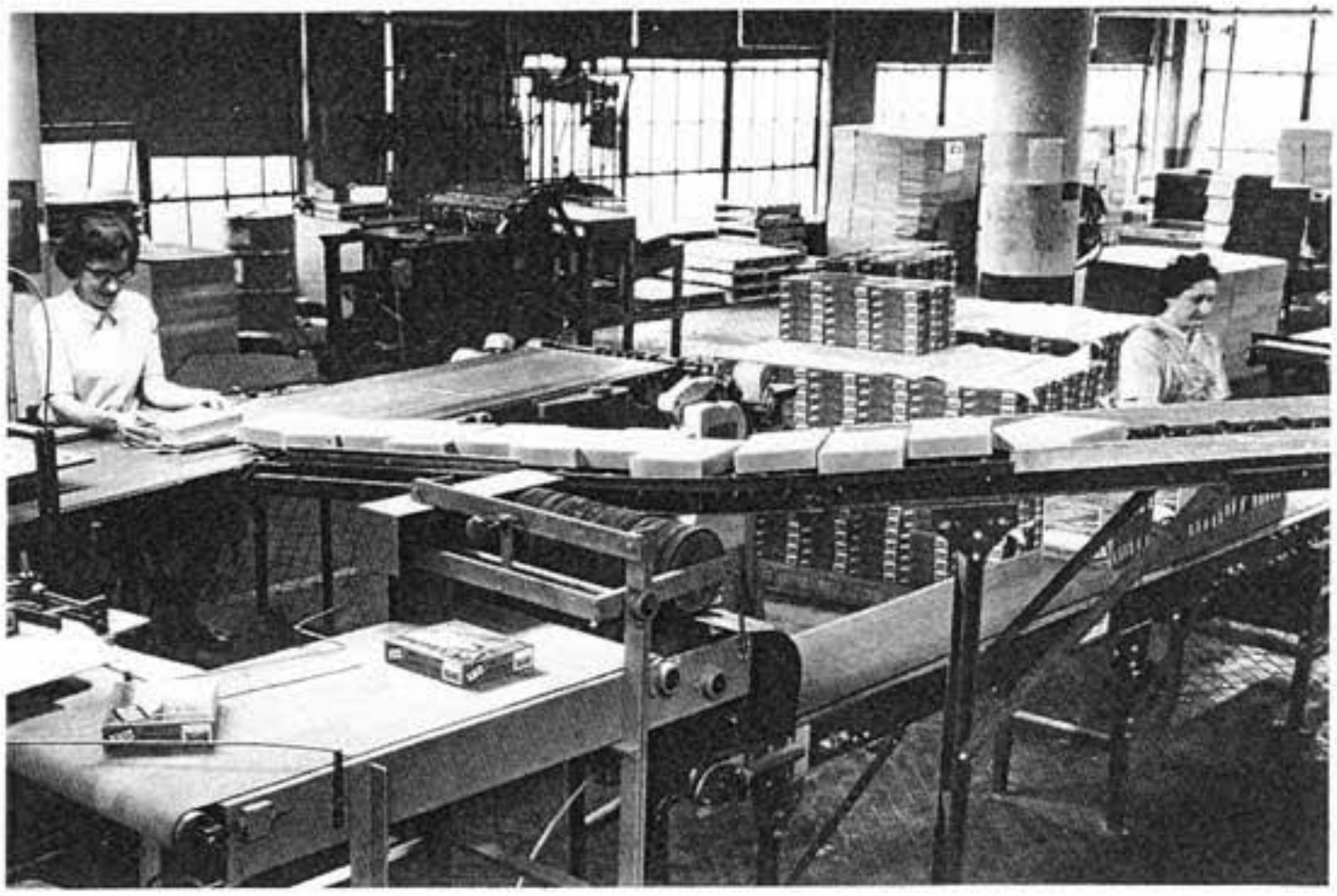
The story behind this vast production and movement of materials is one of long-range planning, coordinated teamwork, skilled personnel, a vast reservoir of technology and a modern, well-equipped plant. Production of Whitman merchandise is centered in the Racine Division of Western Publishing. Here more than 80% of all activity is devoted to the design, creation, manufacture, order processing and shipment of Whitman's multi-product line of merchandise which includes approximately 1,600 different items at all times. The Racine Division, with an employment of more than 2,000 people, is one of the world's largest and most completely equipped graphic arts facilities. Its manufacturing, warehousing, shipping and office facilities comprise plant area of well over 2,000,000 square feet.

Since other articles in this issue are concerned with the creative aspects of Whitman's work, this article will concentrate on the manufacturing and distribution of Whitman's products. To channel the flow of work into the shop, Whitman each year originates no less than 2,500 separate job tickets with individual tickets calling for production runs that run into the hundreds of thousands.

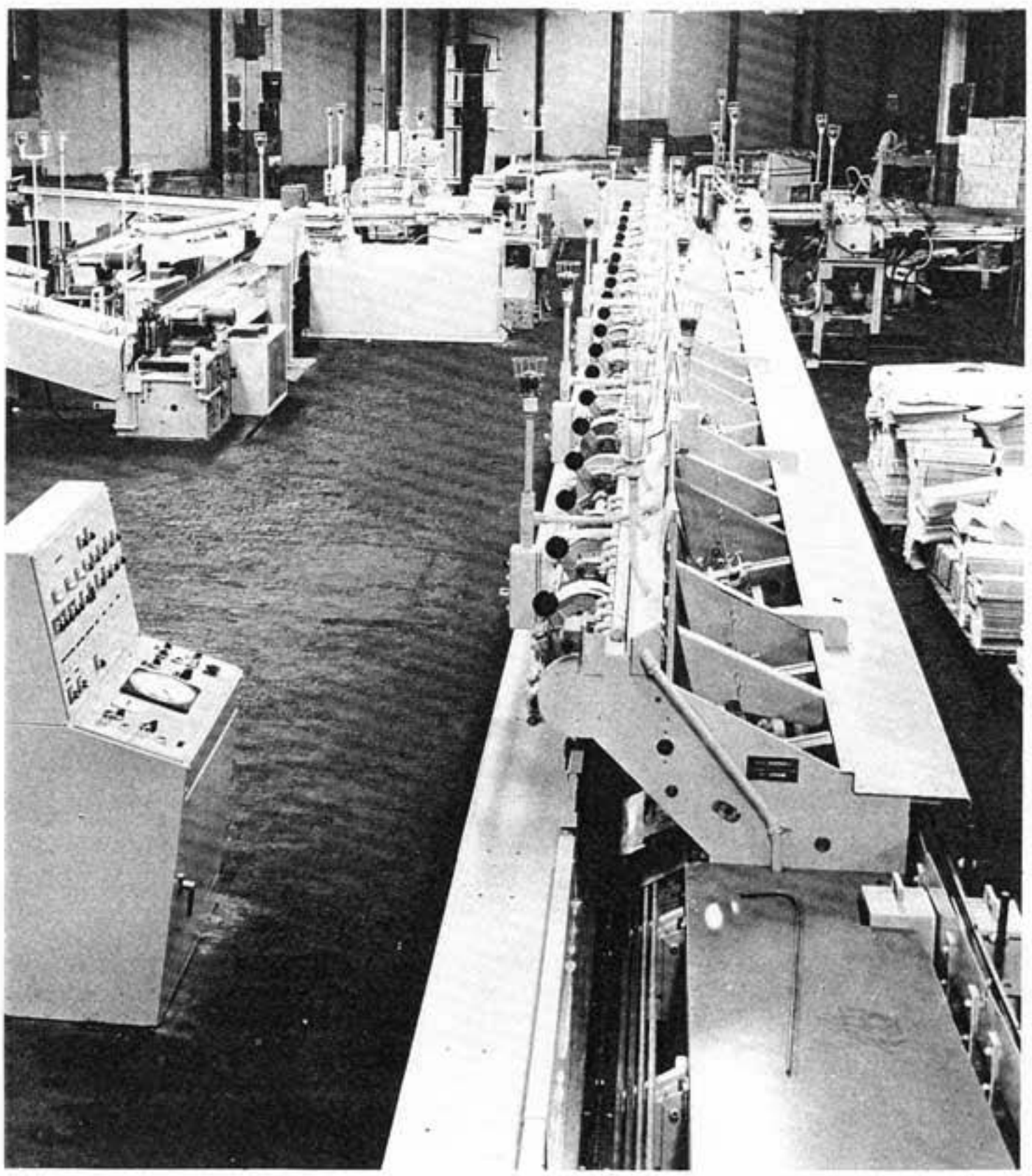
To oversee this tremendous volume of work, Whitman has three separate production control departments—one for playing cards, a second for boxed games and activity items and a third which is devoted to books, coin supply merchandise, gift wrap and the rest of the line. The specialists in these departments are responsible for all aspects of production preparation from estimating costs to initiating the complete job ticket and ordering all of the materials such as chipboard through the Paper Purchasing Office or plastic components from outside suppliers. All jobs, of course,

Recently started up at Racine is this precision four-color offset press which is used in the manufacture of playing cards and game cards. Members of the press crew (from left) are Ladis Zahalka, Jack Hoag, Leland Wirkuty and Arthur Wynstra.





Boxes of picture puzzles are overwrapped on a box wrapper in Plant 5. At work on the machine are Lillian Johnson (left) and Rose Van Der Vere.



Shown here is a portion of the new Sheridan bookline which was started up last year. The equipment, which represents an investment of one million dollars, produces high quality, hard-bound, cased-in books.

are scheduled through the Western Production Control Office.

Planning and production schedules are worked out well in advance in order to assure Whitman a constant flow of merchandise and also to blend in Whitman's requirements with jobs being produced for commercial sales customers. For example, in late November Whitman had production schedules set firmly for well into 1966. The Playing Card Dept. had job requirements all set up on the four-color playing card press through March. Plant 5, which is devoted to finishing operations for the Game Dept., was booked solidly for the first four months of '66. Book requirements for the first three months of 1966 were also well established. Accounting for the solid production schedules for the new year are Whitman's fine 1965 sales performance and the expected increased sales for 1966.

The movement of Whitman merchandise from the Racine plant to retail counters gets its start with the receipt of orders from the salesmen and their customers. The mail each day brings in hundreds of these orders. After preliminary editing and processing, the orders go to the Billing Dept. where key-punch operators prepare individual item cards for each product ordered along with the necessary coded information to identify the customer. "At once" orders, which call for immediate delivery, are processed first with "future" orders, which specify delivery dates other than immediate, handled after that. At 4:30 p.m. each day all of these item cards are taken to the Tabulating Dept. where the company's Univac III computer transfers all of the information from the key-punch cards onto tapes which can be "read" by the computer. All of the quantities ordered that day are checked against the perpetual inventory maintained by the computer. Orders for items in stock are processed; orders for items temporarily or permanently out of stock are cancelled. Maintenance of an accurate perpetual inventory requires the daily updating of the inventory as manufactured stock moves from the finishing depart-

ments to the warehouses and as orders are processed for customers.

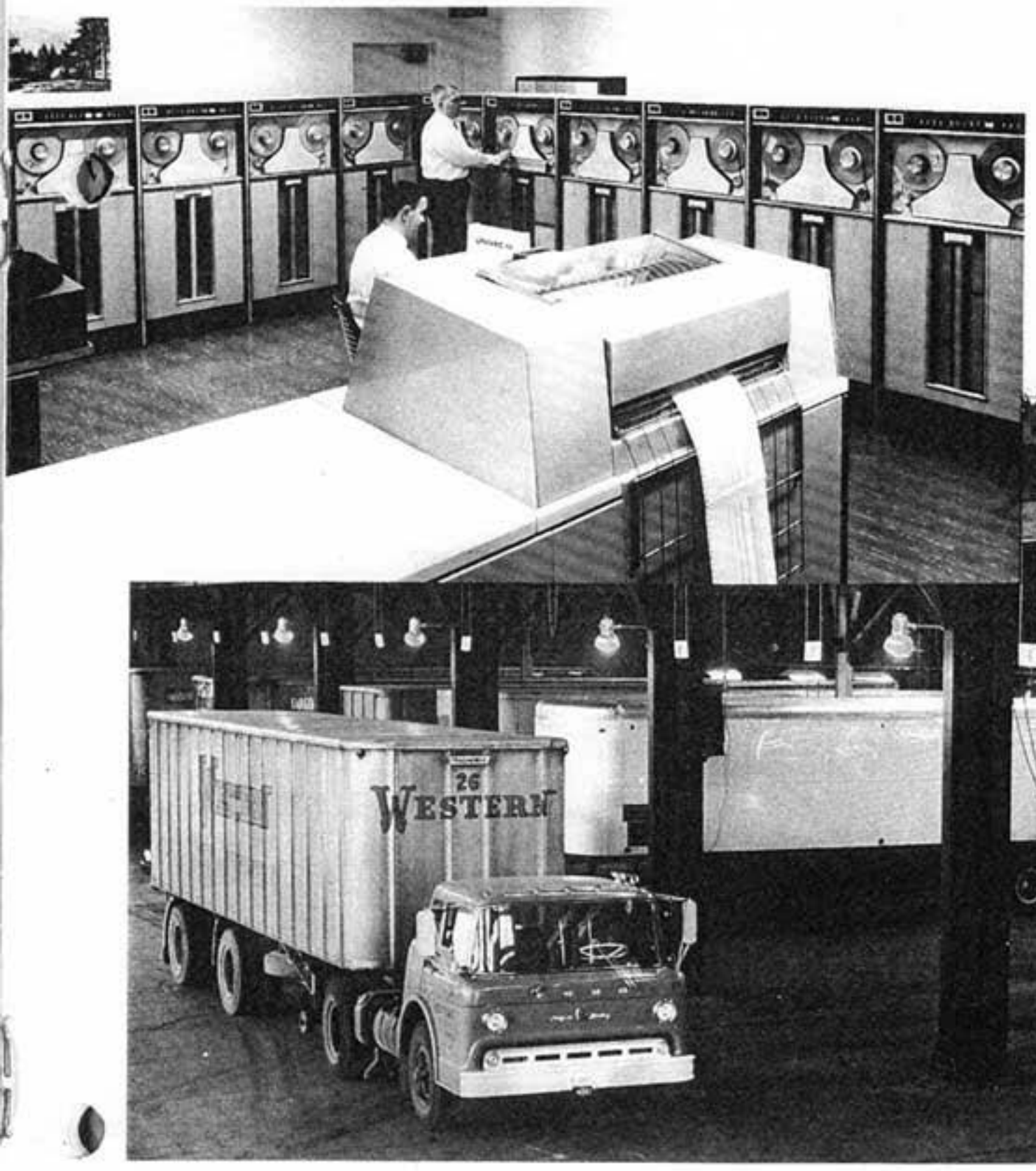
After the inventory check, the invoices are printed out by the computer on its high-speed printer. The customers' addresses are supplied by the computer since it has all of their addresses on tape. Six invoice copies are prepared. The shipping copy and the packing slip are used by the giant Whitman Shipping Center, which is part of the Racine operation, in preparing the order for shipment. The original invoice and a duplicate copy are sent to the customer while Whitman's Bookkeeping Dept. gets a copy and one is sent to the salesman. The last four copies are sent out once the order is shipped.

All of the orders for Whitman Shipping are routed first to the Traffic Dept. and are classified either as direct truck shipments or pool loads. A pool load, either truck or rail car, is a collection of orders constituting a full load which are shipped to a common destination such as New York, Boston, San Francisco or Los Angeles. Pool loads are desirable since Whitman can realize a savings in freight over direct shipments. This is important since Whitman ships with freight charges prepaid.

Once the invoices are cleared by Traffic, the shipping and packing slips are sent to the Whitman Shipping Center—a complex of buildings providing warehousing and shipping facilities. Heart of the shipping center is the shipping line itself, a power conveyor system. Ranged along the conveyors are all of Whitman's products. In assembly line fashion, the orders move down the conveyor line with order fillers stationed along the line putting in the items called for on the invoices. Completed orders are transported to the truck and rail loading docks by means of a conveyor switching system. As many as 16 trucks and six rail cars can be loaded simultaneously.

In terms of service, Whitman can pride itself on the fast, dependable method it uses to process and ship its orders. On the average, depending upon workload especially if the order is received on Monday, it takes Whitman about one week to process and ship an order. Another week or so is required for the carriers to transport and deliver the order.

This briefly is the story of how Whitman products are manufactured and shipped. It is the story of the approximately 2,000 Westerners at Racine whose total contribution in work, time and talent has helped to bring Whitman to its present prominence in the publishing industry.



Heart of the swift, efficient Whitman order processing operation is this Univac III computer. Keeping the machine humming are Dick Petersen (standing) and Joe Blommel.

Sixteen giant semi-trailers can be loaded simultaneously in the spacious truck dock in the Whitman Shipping Center at Racine.

Fred's business calls take him from the heart of downtown Toledo to suburban shopping areas. Two important customers, Tiedtke's Department Store and Topp's Discount Store, represent the wide range appeal of Whitman products.

Our Man In The Maumee Valley

Fred LaBelle Is One of 200 Men Who Sell Whitman Products from Coast to Coast

John Furey, stationery and cut flowers buyer for Tiedtke's, approves a rush order needed to bolster stock for the Christmas season. In the foreground is the gold case Fred has devised to call attention to Whitman's golden anniversary. Interest-arousing case has garnered him nicknames of "Goldfinger" and "James Bond" from friendly customers.

WHEN YOU'RE A SALESMAN, you sell your products, your company and yourself.

That's the philosophy of Whitman representative Fred LaBelle who has put this belief to good practice during his five years with Whitman. A top producer for Whitman, Fred loves the selling profession and is constantly looking for ways to improve his performance and his abilities so that he can continue to progress.

Fred, a native of Whitman's headquarters city of Racine, now makes his home in Findlay, Ohio, a friendly, attractive city of 35,000. Findlay which is set dead-center in his sales territory is in the Maumee Valley of northwestern Ohio. Fred's territory gives him a taste of all modes of selling from the big city atmosphere of Toledo with its population of 350,000 to that of small, rural-flavored villages.

If Fred is asked, what does it take to make a good salesman, the words come readily from his lips. Knowledge. Confidence. Enthusiasm. Sincerity. A good salesman, he is quick to add, must build up his customers' confidence in him.

Fred LaBelle today is one of 200 salesmen that Whitman has in the field calling upon its more than 35,000 customer accounts. Each man is assigned to an exclusive territory, which has been set up on the basis of modern marketing practices. He is supervised directly by a district manager who usually has six to eight men reporting to him. Each of the districts is, in turn, part of a region with the continental United States divided into five regions.

Located in Fred's district are approximately 178 customer accounts. His future growth in his territory

will come from new businesses when they open, new products, and additional account and product penetration along with the application of creative selling ideas. In merchandising his many accounts, Fred has set up a definite timetable. Some customers are contacted as often as every two to three weeks. Others he may call upon on a six to eight weeks' basis. And with every customer he has the same understanding. "If you need me, call me at any time—nights, weekends or holidays."

Fred's sales week actually starts on the preceding Saturday morning when he makes out his pre-planner. This is a daily schedule for Monday through Friday of the coming week, listing all of his planned sales calls with room for followup comments. A copy of the pre-planner is immediately sent ahead to his district manager for his study and followup copies are submitted at the end of the week so that both the district and regional managers can keep abreast of the progress of all their men.

A first-of-the-year order is placed with Fred by Ned Riedel, Sr., owner of Ned's Key Street Market in Maumee.

The tremendous sales power of Whitman playing cards accounts for this attractive center-of-the-aisle display at an entrance to West Gate Lion Department Store. Stationery buyer Jim Taylor discusses the line with Fred before placing an at-once order for cards to replenish his rapidly-moving merchandise.

While Fred works what could be considered a small territory, he averages nearly 31,000 miles a year in his Whitman-provided car which is replaced about every 18 months.

A good salesman knows his territory, his products and his customers and then sells creatively. "If you sell creatively," says Fred, "you can build up your business by helping your customer to recognize his needs. You keep him informed on big promotions, sales specials and new product lines and show him how he can sell them to advantage in his store." Twenty per cent of Whitman's sales deal with promotional merchandise. "If you don't sell creatively, you're missing out on about one-fourth to one-fifth of the business you could be doing," he states.

A typical work day for a Whitman salesman starts early and is fast-

The sales appeal of Whitman **GI JOE** merchandise was enhanced by the top billing it received at Topp's Discount Store. C. S. Anderson, store manager, and Fred examine a popular item.

paced. Nov. 11 for Fred is a good example. After several early morning calls, Britt's Department Store, where he was welcomed by Miss Brenda Robinson, toy department manager, and Robert Taylor, area manager, was Fred's third stop of the day. The store with its spacious, attractive interior extensively features Whitman books and games in its toy department as well as playing cards and other items in its adult area.

From Britt's, Fred headed northward to Maumee where he made a late morning call on Ned Riedel, owner of Ned's Key Street Market. The store was well-stocked for the pending holiday sales season so Mr. Riedel placed a first-of-the-year order with Fred. "Whitman salesmen," Fred explained, "take their vacations during the last two weeks of December. From early November onward we are busy selling promotions and at-once orders to bolster stock for the holidays. In addition, we sell orders that are scheduled to ship in late December so our customers will get new merchandise to restock their displays for January."

After a quick lunch in Toledo, Fred was ready for his afternoon calls which provided a study in similarities and contrasts. His first sales stop took him to downtown Toledo where he called on the giant Tiedtke's Department Store and got a sizeable at-once order from John Furey, stationery and cut flowers buyer. Succeeding visits took him to the suburbs where he called upon large merchandising establishments like Topp's Discount Store, Lasalle's Department Store and West Gate Lion Department Store.

Visits to all of the stores brought forth happy responses from the young, enthusiastic salesman. "Look at the cars in the lot," he would remark. "People are starting their shopping early. This should be a great year." To one retailer he happily confided, "I had trouble finding a parking place."

Britt's Department Store in Findlay prominently features numerous Whitman products in its extensive toy department. A tentative order prepared by Fred for Miss Brenda Robinson, toy department manager, is finalized and given approval by Robert Taylor, area manager.

Well-stocked Whitman display at Lasalle's Department Store is checked over by Fred with the assistance of Bob Fisher (left) and Dennis Keitzman.

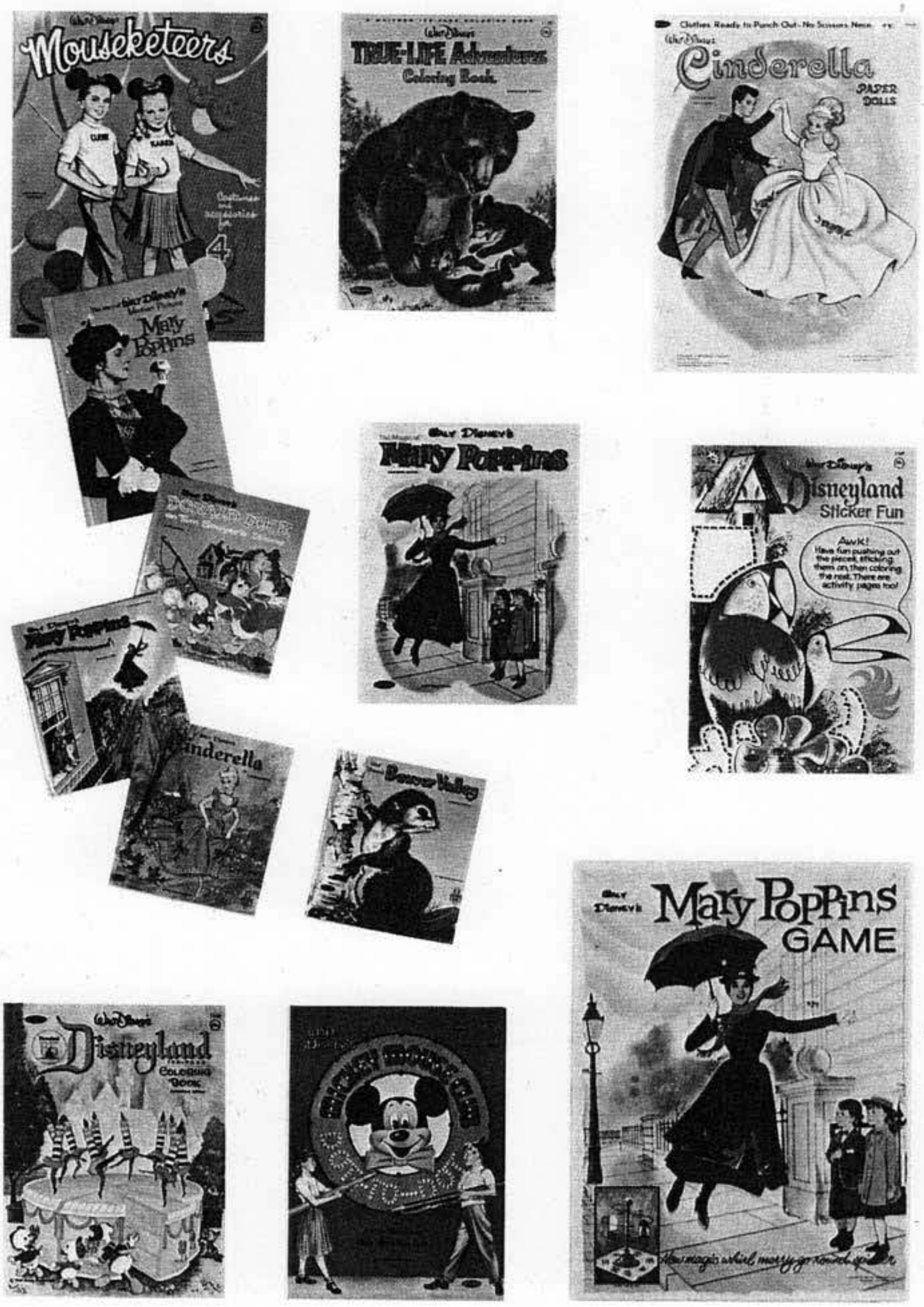
The end of a busy, successful day sees Fred saying goodbye to Pharmacist Neil Ball after sales stop at Start's Rexall Drug Store.

At one store he noted that a competitor's line of merchandise was in poor shape. A clerk volunteered the information that "we haven't seen that salesman in 12 weeks." It was quite a contrast to the every two weeks' service that Fred gives to his biggest accounts during the busy fall and holiday season.

His last call of the day took Fred to Start's Rexall Drug Store where he was greeted by Pharmacist Neil Ball. This wrote an end to a busy day which had seen Fred call upon eight accounts, stick closely to the schedule that he had worked out the previous Saturday and sell a great variety of merchandise.

And all across the country Whitman's army of talented, highly-trained salesmen was wrapping up their work for the day. Soon the United States mail would be speeding their hundreds of orders to Whitman's home office in Racine. There a corps of specialists would process, bill, fill and ship the orders. Within a short time the merchandise would be received by customers, thus completing marketing cycles that began with sales calls similar to ones made by Fred LaBelle on Nov. 11.

Hitch Your Wagon T

Famous Names Help to Sparkle Whitman Products

Hundreds of millions of Walt Disney items have been sold by Whitman.

WHITMAN PUBLISHING COMPANY was among the very first to recognize the sales appeal and merchandising possibilities of famous personalities, characters and licensed properties from the newspaper, motion picture, radio, recording and television fields. For many years past, such merchandise has represented a substantial volume of the total annual sales of "the world's largest publisher" of children's books and activity items.

Perhaps the very first successful licensed material for Whitman came from the ranks of the newspaper comics. Such titles as *DICK TRACY* and *LITTLE ORPHAN ANNIE,* already known to a legion of juvenile and adult newspaper readers, were among the very first best sellers in the Big Little Book series in the early 1930's.

This success led Whitman to look further afield. The name of Walt Disney struck a happy response. A few years before, in October, 1928, a happy-go-lucky fellow named *MICKEY MOUSE* had made his debut in a movie cartoon short at the Old Colony Theatre in New York. He entered the hearts of millions of Americans and became a household word.

In 1932, WESTERN entered into its first agreement with Walt Disney Productions, under which Whitman was authorized to produce a Big Little Book titled *MICKEY MOUSE SAILS FOR TREASURE ISLAND,* as well as a *MICKEY MOUSE* coloring book.

This was the beginning of a continuing contractual arrangement which has now covered a period of approximately 33 years under which WESTERN and its subsidiaries have produced well over one billion items bearing the Disney name.

SNOW WHITE AND THE SEVEN DWARFS, in 1937, was the first

A Star

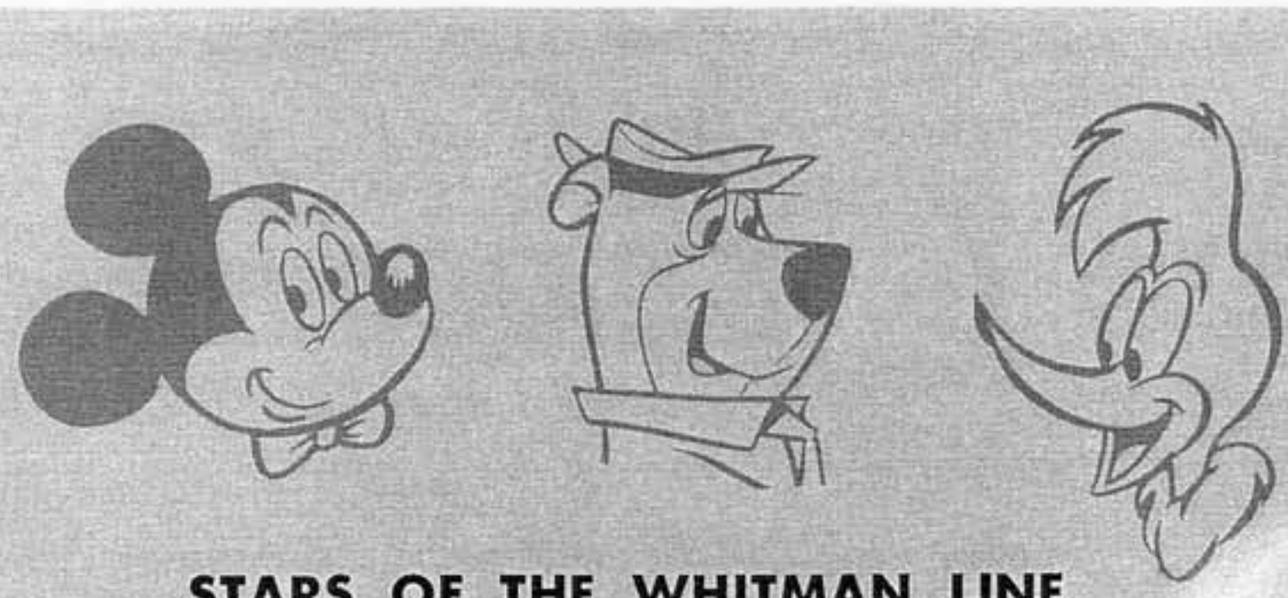
Hanna-Barbera are among the most currently popular.

full length animated cartoon ever made and it was the first Disney feature to which Whitman tied an entire line of publications and other items for children. There have been many others since, including "regular" movies, leading up to the biggest smash hit of them all, *MARY POPPINS.* A complete list of Disney productions and characters used in Whitman merchandise would run to phenomenal length.

Following Disney's lead, other producers of animated cartoons appeared on the scene, including Walter Lantz with *ANDY PANDA* and *WOODY WOODPECKER;* Warner Bros. Pictures with *BUGS BUNNY* and *PORKY PIG;* MGM with *TOM AND JERRY;* and among the latest and most popular animated cartoon properties, the creations of Hanna-Barbera which first began to appear on television in 1958, including *HUCKLEBERRY HOUND, YOGI BEAR, THE FLINTSTONES, THE JETSONS, MAGILLA GORILLA, PETER POTAMUS, TOP CAT, ATOM ANT,* and *SECRET SQUIRREL* and others.

TARZAN, created by Edgar Rice Burroughs, and a great favorite in novels, the movies, comic strips and TV, made his Whitman debut in a Big Little Book in the early 1930's. The famous dog, *LASSIE,* also a product of children's stories, motion pictures, radio and TV, has been the subject of many Whitman items over the years. She has been followed by other animal stars like *FURY* and *FLIPPER.*

In another category and largely from the live motion picture field, as well as latter day television, came a succession of western movie and TV stars and productions, starting as early as *TOM MIX* and led principally by *ROY ROGERS* and *GENE AUTRY.* They were followed by *HOPALONG CASSIDY, ANNIE OAKLEY, BAT MASTERSON, BUFFALO BILL JR., CHEYENNE, THE CISCO KID, GUNSMOKE,*



STARS OF THE WHITMAN LINE

Alice in Wonderland*
Andy Panda
Annette
Atom Ant
Babes in Toyland*
Baby First Step
Lucille Ball
Bambi*
Bamm-Bamm
Barbie and Ken
Batman
Beverly Hillbillies
Big Valley
Bonanza
Daniel Boone
Bozo the Clown
Bugs Bunny
Chatty Baby
Chatty Cathy
Chilly Willy
The Chipmunks
Cinderella*
Combat!
Davy Crockett*
Disneyland
Donald Duck
Dr. Kildare
Patty Duke
Dale Evans
The Flintstones
Flipper
Funny Company
Fury
G I Joe
Gilligan's Island
Goofy
Heidi P.C. Dolls
Hoppity Hooper
Huckleberry Hound
I Spy
The Jetsons
Lady and the Tramp*
Lassie
Laurel and Hardy
Lennon Sisters
Linus the Lionhearted
Little Lulu and Tubby
Magilla Gorilla
Man From U.N.C.L.E.
Mickey Mouse
Midge
Hayley Mills
Milton the Monster
Mister Magoo
The Munsters
My Favorite Martian
Old Yeller*
Pebbles
Pepper
Peter Pan*
Peter Potamus
Petticoat Junction
Pinocchio*
Pluto
Mary Poppins*
Porky Pig
Jonny Quest
Quick Draw McGraw
Raggedy Ann and Andy
Rocky and Bullwinkle
Roy Rogers
Ruff and Reddy
Savage Sam*
Secret Squirrel
Skipper
Skooter
Smokey the Bear
Snow White and the Seven Dwarfs*
Stingray
Superman
Swamp Fox*
Sword in the Stone*
Tammy
Tarzan
Tennessee Tuxedo
Three Stooges
Tiny Chatty Twins
Tom and Jerry
Top Cat
Tweety & Sylvester
Underdog
Winnie-the-Pooh*
Wishniks
Woody Woodpecker
Yogi Bear
Zorro*

*Walt Disney film characters.

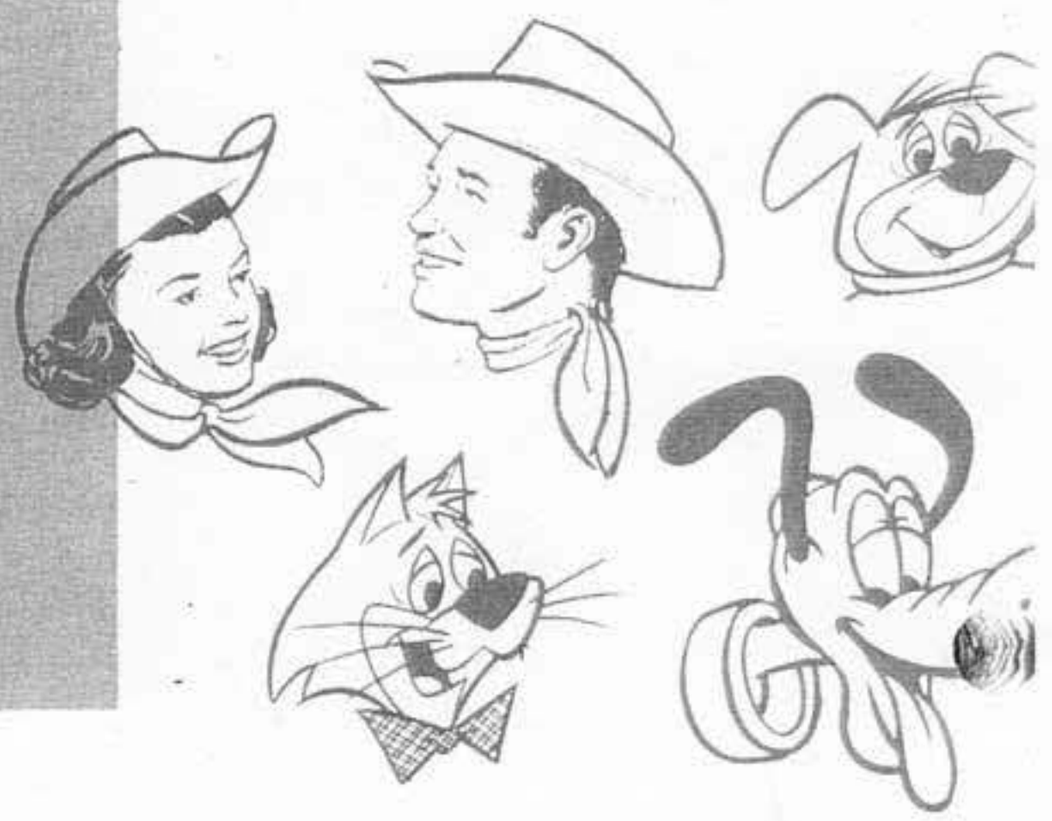
THE REBEL, THE RESTLESS GUN, THE RIFLEMAN, TALES OF WELLS FARGO, BONANZA, and many others.

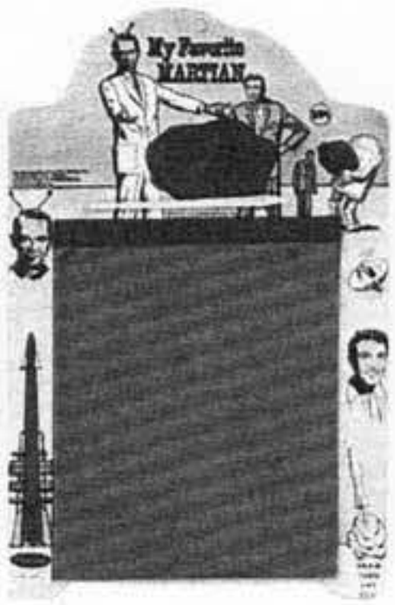
Radio and TV have also been responsible for many other Whitman "stars", including *THE LONE RANGER, BEVERLY HILLBILLIES, CAPTAIN KANGAROO, CIRCUS BOY, COMBAT, DENNIS THE MENACE, DR. KILDARE, DRAGNET, GILLIGAN'S ISLAND, HOWDY DOODY, MAN FROM U.N.C.L.E., THE MUNSTERS, MY FAVORITE MARTIAN, NATIONAL VELVET, PETTICOAT JUNCTION, REAL McCOYS, RIN TIN TIN, SEA HUNT, SUPER CIRCUS, THREE STOOGES* and others too numerous to mention.

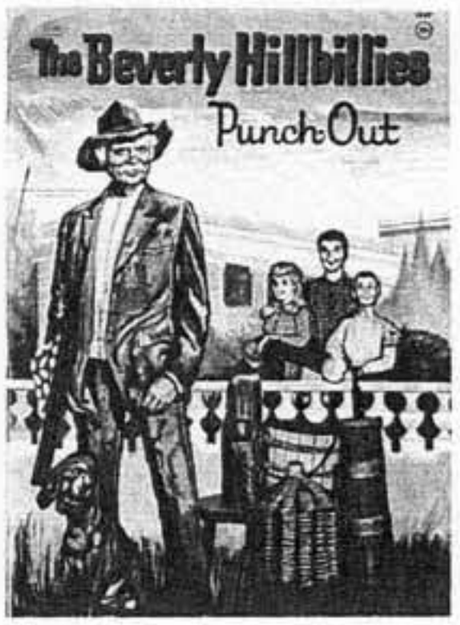
Live personalities have provided another vast field for Whitman creations and many have been used particularly in the paper doll category of merchandise for which Whitman has been famous for more than 40 years. Among the most recently popular subjects in a variety of items are *LUCILLE BALL, PATTY DUKE, THE LENNON SISTERS,* and the Disney stars, *HAYLEY MILLS* and *ANNETTE.*

Other Whitman items come from the field of popular dolls and toys, many of which are publicized and advertised on TV and through other media, including *BARBIE* and *KEN, MIDGE, CHATTY BABY, SKIPPER, SKOOTER* and other products of Mattel; *HEIDI POCKET BOOK DOLLS* by Remco; *PEPPER* and *TAMMY* by Ideal; *WISHNIKS* by Uneeda; and one of the latest and most popular, *GI JOE,* the military doll product of Hassenfeld Bros.

Based on the most recent television ratings with the advent of 1966, Whitman items are featuring seven







Whitman uses many of the top-rated TV properties.

Live personalities of movie and TV fame are always popular.

The doll and toy have also inspired many printed products.

Whitman has created many children's favorites of its own.

of the top rated programs. This indicates an extremely high rate of selectivity from the TV material that is suitable and adaptable to children's books or other published material.

In spite of this wide use of licensed characters and properties, Whitman has always attempted to make extremely intelligent use of licensed material, avoiding the temptation to overdo and overexpose, keeping it in judicial balance with its over-all lines of merchandise, and carefully planning to meet the actual demands of the market. In the long run, this works to the mutual benefit of the publisher, the licensor and the customer.

Much of the credit, of course, must go to the alertness of Whitman's editorial staff and its merchandising-minded sales, marketing and management people. They are constantly aware of what goes on in the various fields of entertainment and education. Because of Whitman's undisputed leadership in the juvenile publishing field, it is often approached today by agents or proprietors of licensed properties as the most promising and desirable publishing licensee to provide wide distribution. And because of Whitman's long experience in the field, its knowledge of the type of items that find a ready market, and its know-how in presentation, packaging, design and pricing, it has more to offer the licensor, the customer and the eventual consumer.

While Whitman obviously pays a handsome sum annually for the use of licensed material, it reaps manifold benefits for its customers, first, in the form of timely and appealing merchandise and, second, as beneficiaries of untold millions in advertising and publicity through the exposure of licensed characters in newspapers, publications, radio, motion pictures, television and other media.

With a team of knowledgeable people at Racine, in New York and Los Angeles, and in the field, Whitman is ever on the alert for properties that hold forth sales and profit potential. It has the opportunity for frequent meetings with important licensors to keep abreast of what is new and forthcoming. It will continue to feature that which is new, exciting and timely as an important part of its over-all lines of merchandise.

All-Time Best Sellers

Whitman Has Its Share in Past, Present, Future

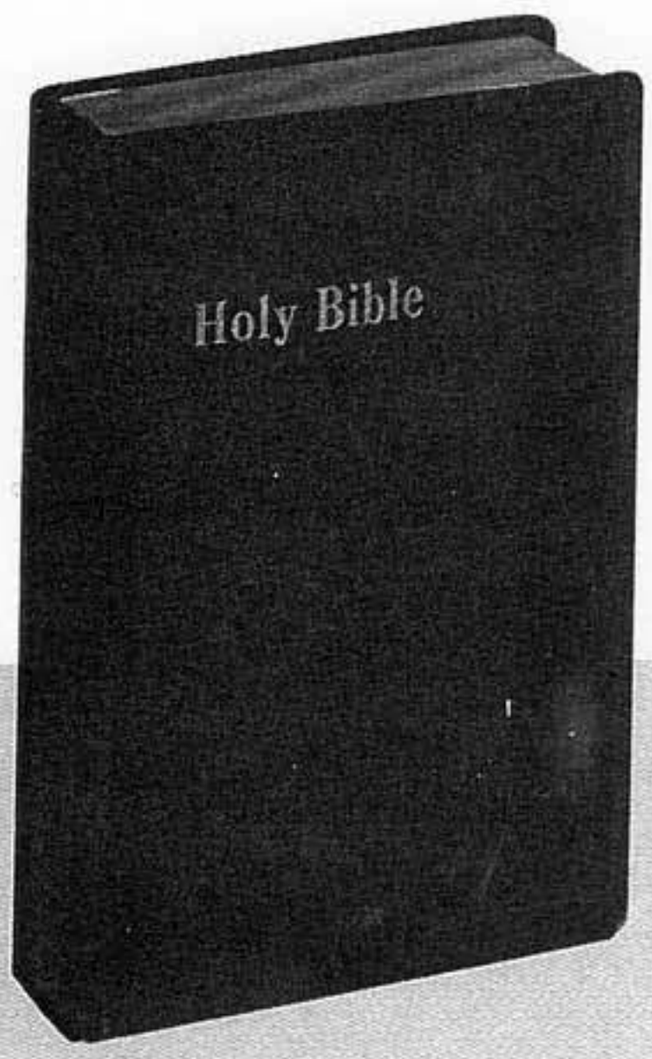
IT IS GOOD to realize that the best-selling book of all time has been the Holy Bible. It is interesting to know, also, that this same holy book is numbered among the all-time best sellers produced by Whitman Publishing Company.

Whitman, in fact, was one of the first to produce a fine-quality, full edition of the Holy Bible and make it available to the public at a 25¢ retail price. This excellent volume, with imitation leather, gold-stamped cover, was 5½ by 8 inches in size and 1½ inches thick. It contained 832 round-cornered and stained-edge pages, representing a truly exceptional value at the price. With a first edition printing in 1937, it sold to the tune of 1,000,000 copies a year.

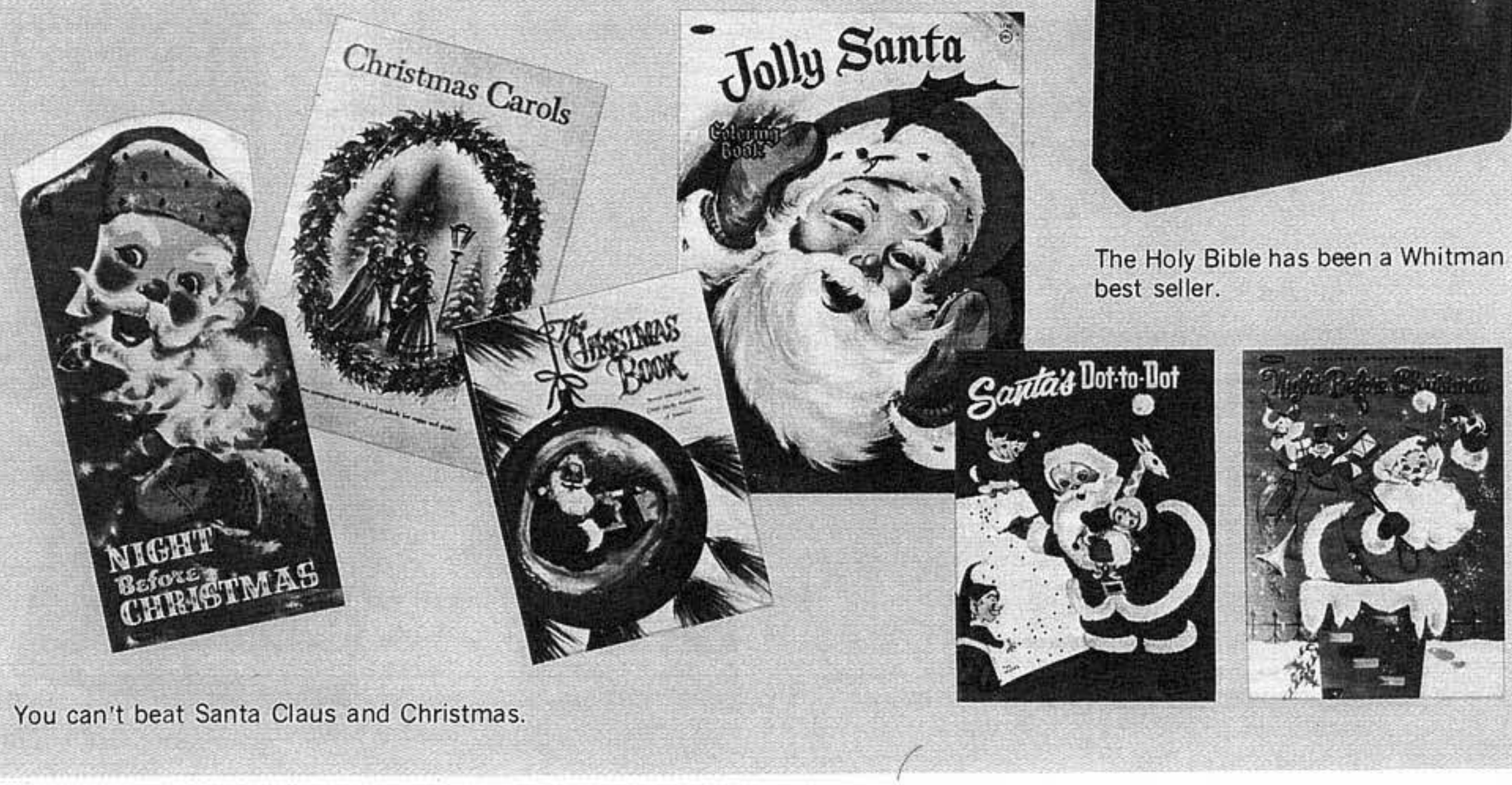
Eventually, some of these fine editions like the Bible, New Testament, dictionaries and encyclopedia were dropped from the Whitman line because of the increasing costs of labor and materials and Whitman's policy of keeping its merchandise items at that time within certain retail price limitations.

When it comes to all-time best sellers, you can't beat Santa Claus—or Mother Goose, for that matter. From the very beginning, Whitman featured a number of Christmas books in its line and we remember *THE NIGHT BEFORE CHRISTMAS* as a good old standby for many years. Christmas and Santa Claus story, picture and coloring books have been popular since the early days of book publishing. Likewise, Mother Goose has been an early boon companion of generations of young children and, invariably, Whitman has something to offer along this line.

In the beginning, too, such time-honored stories as *RED RIDING HOOD, PETER RABBIT, THE LITTLE RED HEN, THE GINGERBREAD MAN, THE THREE BEARS*



The Holy Bible has been a Whitman best seller.



You can't beat Santa Claus and Christmas.

and others were considered essential subjects for any line of children's books. Mother and dad, grandma and grandpa, and even the great-grandparents still remember these favorites of their own childhood and they continue as perennial best sellers today. Whitman has presented them in a variety of sizes, designs and formats over a long period of years.

When the parent company, in 1925, entered the playing card field, the acquirement and development of this specialized equipment presented Whitman with a golden opportunity to produce children's card games. Again, the most popular were the favorites of grandpa's day, with such old standbys as *OLD MAID, AUTHORS* and *RUMMY* leading the way. These, together with the addition of *SNAP, HEARTS* and *CRAZY 8'S* in more recent years, must rate high among all-time best sellers in children's games. With constant changes in dress and packaging, they are still offered in several price classifications and decks of children's card games by Whitman sell steadily year after year.

In the early 1930's, remembered by many as the "depression years," millions of people turned to inexpensive forms of amusement and entertainment, and this led to a tremendous explosion of interest which is still referred to as the "jig-saw puzzle craze." The demand for good puzzles at moderate prices became so great that it completely overtaxed the production capacity of the industry.

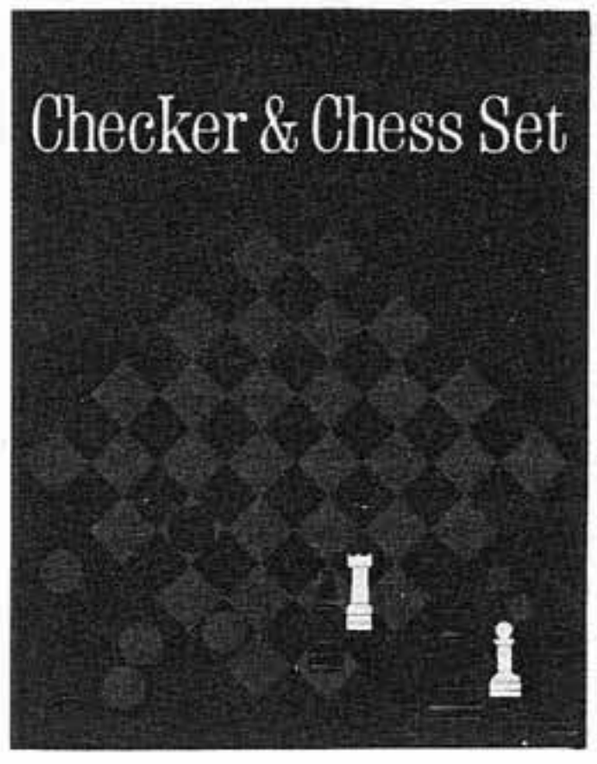
Whitman was on the bandwagon bright and early, grabbed every conceivable art subject available for puzzle reproduction, improvised and installed equipment for mounting, die-cutting, box making and packaging, but in spite of all this was never able to keep up with the flood of orders for the duration of the "craze."

So hungry were the syndicate and retail stores for this "red hot" merchandise at that time, that adjoining stores literally fought over merchandise that was delivered to Chicago and elsewhere by company trucks.

Around this time, also, Whitman order-filling and shipping facilities were so completely over-taxed that volunteers were required to work in these areas during the evenings and on Saturdays in order to keep Whitman merchandise rolling to customers, especially in the period preced-

Puzzles started a "craze" that has never ended.

Old-time favorites always make new-found friends.



Checkers, Bingo, Pachisi and Tiddly-Winks.

ing the Christmas rush. These volunteers included Whitman and parent company officers, executives and office and sales personnel, and they well remember the "growing pains" in Whitman's rapidly expanding years.

While jig-saw puzzle sales in the early 1930's may have been considered a boom and bonanza at the time, it is possibly not so widely known that the same products have remained as best sellers to this day. After a lapse of three or four years, syndicate store buyers encouraged Whitman to again produce a line of this merchandise. Adult puzzles have continued as a leader in the Whitman game line ever since and still sell in several price and packaging fields. Juvenile puzzles have followed suit and the more recent frame-tray puzzle product, designed for pre-school children, has helped to put puzzle products in the best seller class.

Checkers and checkerboards, and other well known games, such as Tiddly-Winks, Bingo (which took the place of Lotto) and Game of India, now identified with its original name of Pachisi, together with many more recently devised games, are a growing feature of Whitman non-book lines. From the development of its first game items, Whitman has consistently featured these products in one form or another. Checker products, Pachisi and Bingo continue to keep pace as best selling regulars.

Children's card games sell by the millions.

It was about 1932 when Whitman people developed the idea and the format for the product which they called the Big Little Book. It was big from the standpoint of its content, with as many as 350 to 430 pages, 1½ inches thick, and little because of its handy dimensions of 3½ by 4½ inches. It started mildly with licensed material from newspaper comic strips and among the first titles were *DICK TRACY* and *LITTLE ORPHAN ANNIE.* The success of these items, to the tune of about 600,000 copies per title, was enough to furnish the green light for all-out production of a complete line. This led to the acquirement of other licensed characters and properties, including Walt Disney's *MICKEY MOUSE* and Edgar Rice Burroughs' *TARZAN* and many others.

Big Little Books were best sellers at 10¢ retail through a period of years from 1933 to 1937-38, and reached a high point in sales of more than 1,000,000 per month during

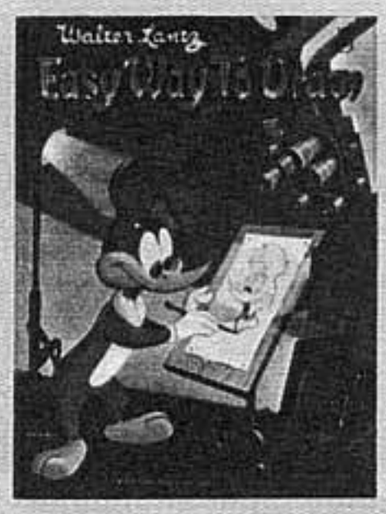
Big Little Books sold more than 12,000,000 copies a year.

that time. There has been a recent revival of interest in the Big Little Book format, along with certain old comic magazines, and they have been classed as collector's items, bringing in the out-of-print market (and no longer available from Whitman) as high as $5 per copy and much more for rare titles.

Playing cards have enjoyed a steady popularity for many years but sales have fluctuated in relation to the interest in card playing from time to time. The introduction of contract bridge in the 1930's served as a great impetus for playing card sales. But perhaps one of the biggest boom years for card sales came in 1949-50 with the sudden craze for the game of canasta. This game swept the country for a year or so and the demand for canasta decks and sets was so great that WESTERN was producing as high as 90,000 decks per day, largely to meet Whitman sales demands.

Bridge, canasta, gin rummy and other card games remain in vogue, of course, and new emphasis has been given to Whitman's diversified line, with its new "Diamond Coat" (to make cards easier to shuffle and deal) and "Gold Plate" edging (to reduce soiling and wear on the edges) being widely advertised and destined to make playing cards a continuing best seller.

Best sellers among books by Whitman can be divided into several categories. Early in the history of the business, a series of books called Boys and Girls Classics or Boys and Girls Fiction was established and for a long time they sold well at higher prices for the retail division. Eventually, based on the quantity commit-

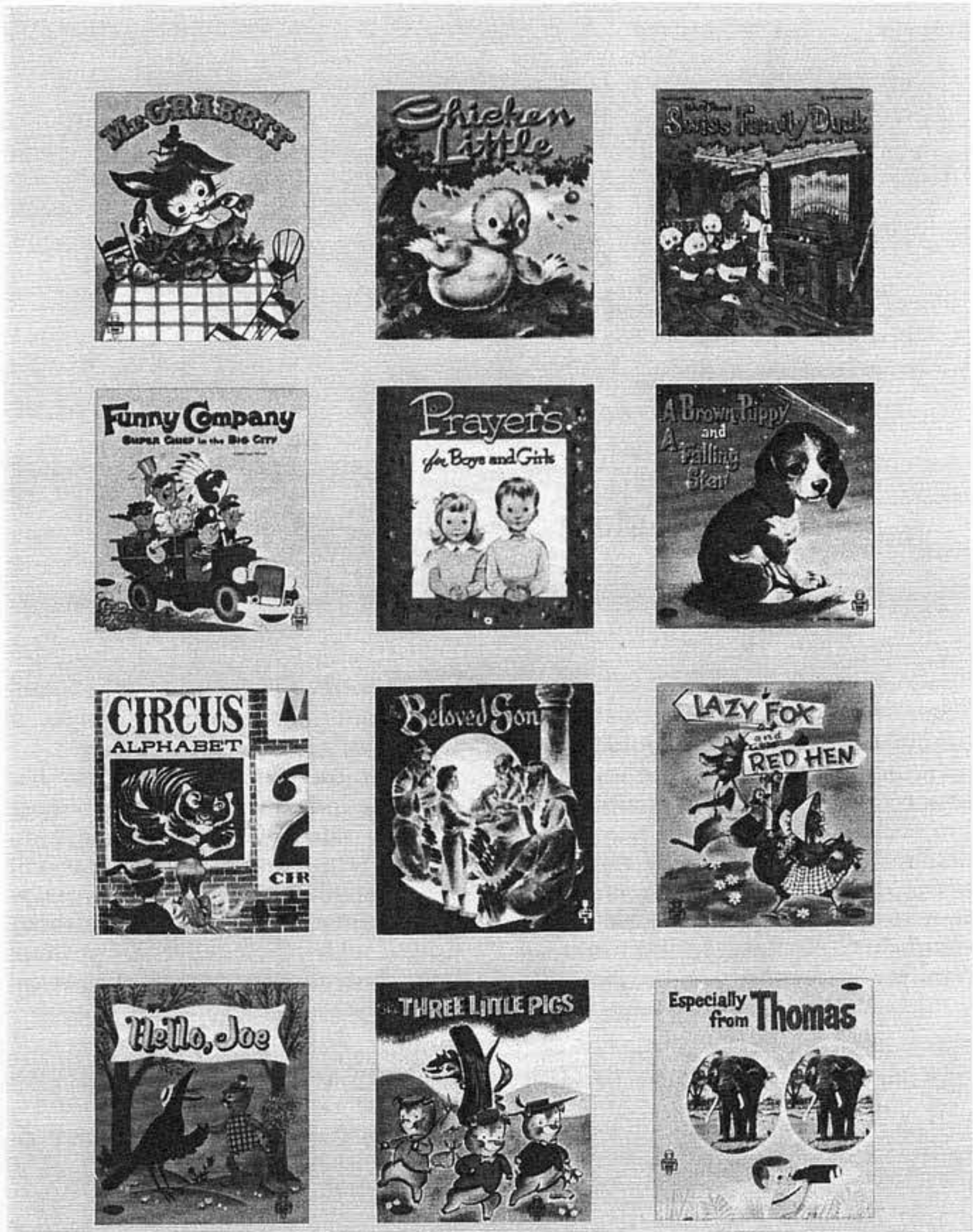


Paint and coloring books in many styles and sizes.

ments of such customers as Kresge and Woolworth, it was possible to design such a line to retail at 25¢ each. Today, there are more than 100 titles in teen-age classics and fiction which retail at 59¢ and $1 and combined annual sales of these books run into the millions.

Paint and coloring books have been staples with Whitman from the beginning and they have been offered in many shapes, sizes and designs. Grouped in a broad category today, they would include paint, crayon, activity, color-by-number and paintless paint books and they come in price ranges from 10¢ to 59¢ retail. Total annual sales of such Whitman items today also number in the millions.

Perhaps one of the finest developments of a single line of books came at the termination of World War II, around 1945, when the company introduced the Tell-A-Tale series. Small, convenient, hard-bound books, colorfully illustrated throughout, with pleasing easy-to-read stories for younger children, Tell-A-Tales were an immediate hit, first selling at 10¢ retail. Eventually, they went to 15¢ and are now 19¢ a copy and they represent a real Whitman leader.

These are only a few of the highlights in Whitman's long history of creating, designing, producing and offering to the trade exceptional values with a volume demand. Whitman has produced many best sellers in the past and present. It is safe to say there will be many more in the future.

Tell-A-Tale Book series has been a great favorite.

Children's classics have pleased several generations.

What Does The Future

Whitman's Marketing Strategy Calls for Expanded Sales Force, More Product Diversification

A CUSTOMER-ORIENTED COMPANY. These words describe Whitman Publishing Company in its Golden Anniversary Year. Throughout its history Whitman consistently and successfully has met the needs and demands of its customers and it is better prepared than ever to continue to do so. The 1960's have seen significant changes in methods of retailing and consumer buying habits. This, in turn, has brought about important sales-building changes in Whitman's marketing strategy.

The most important thus far has been the increased emphasis on more in-store sales services for the individual retail units. This is true not only for the large suburban shopping centers and huge department stores with their diverse product lines, but also for the smaller retail merchandisers. Whitman has been constantly providing more help to retailers in terms of merchandise suggestions and significant changes in its sales promotional techniques and types of displays. In some instances Whitman has effected changes in its products and packaging to aid shoppers in this era of self-service merchandising. This increased in-store service activity has brought

New product ideas, as well as items already on the market, are play-tested in the Whitman Research Center. Observing a game of **HIDE 'n THIEF** are Kathy Dalgard (left) of Market Research and Whitman Game Editor Mary Hilt. Racine children volunteer to play-test the games for Whitman.

Hold?

Key figures in Whitman's 1966 marketing program include (from left) Jerry Brown, sales promotion and advertising manager; John Rocknowski, product director; Bob Haumersen, vice president-marketing; and Ray Butman, sales manager.

about a substantial increase in Whitman's sales and in its sales staff. Today the sales organization totals 200 salesmen and about 40 people employed as personnel and staff support. Whitman's sales staff has more than doubled in the past five years.

Product diversification today is receiving added impetus. Present product lines are being lengthened and strengthened. Extensive market research, testing and development are being given to entirely new product lines for Whitman. In 1965 the company introduced its now very successful crayon line and another major product introduction will take place in 1966. In keeping with these developments, Whitman's internal organization has been restructured to include the product manager concept of product line responsibility. Each product manager is charged with the responsibility for his assigned products reaching the right people at the right price at the right time in the right shape, size and color—at a profit. Of course, all of these goals are accomplished by the product managers working with the sales, creative, production and other major departments.

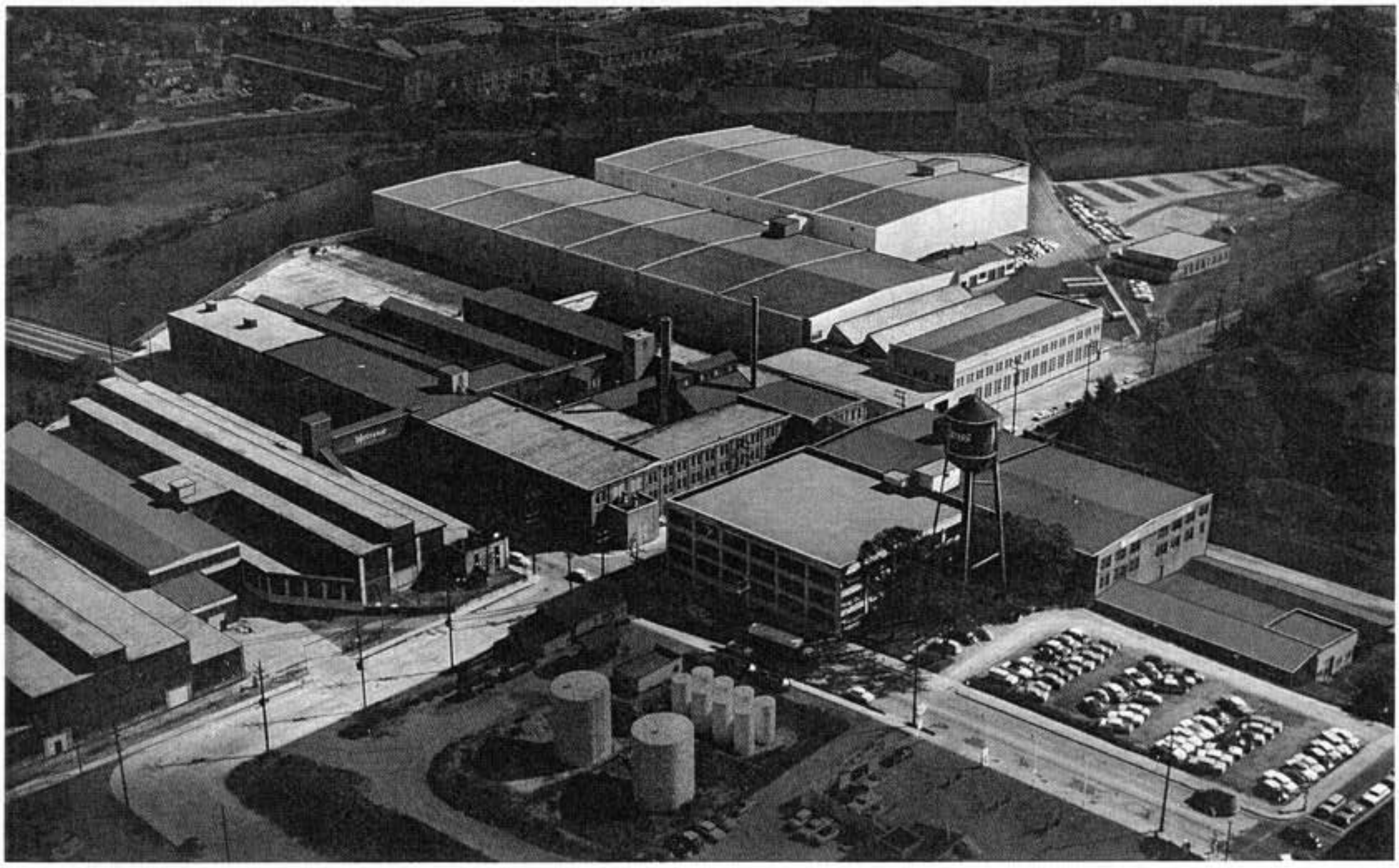
Along with product diversification has come the added sales emphasis on Whitman's lines of games, playing cards and stationery items. To achieve maximum sales concentration on all product lines, Whitman today has a number of sales specialists in major cities. This important development, which has received excellent reception from Whitman customers, has one group of specialists selling games and stationery lines only and the second group selling the complete book line only.

To support and increase the effectiveness of Whitman's rapidly expanding sales organization, a Market Planning and Services Dept. has been formed. It is responsible for the analysis of sales data, continuing review and analysis of the markets served by Whitman, projections of market changes in the years to come, reviews of consumer attitudes regarding Whitman and competitive product lines, and recommendation for changes consistent with the needs of the marketplace. The Whitman Research Center at Racine observes children as they test-play items for Whitman. Evaluations of these activities are vital to the product development, creative, sales and marketing areas.

The rapid expansion of Whitman's sales force during the 1960's underscored the need for a more sophisticated sales training program. Developed during the past year, this essential activity is now carried on at Racine under the supervision of a full-time sales training director. All newly-hired salesmen are given thorough sales training in Racine, followed by sales training experience they receive in the field working with top caliber Whitman salesmen who also serve as sales trainers.

Today in the retail world, the successful merchandiser is the one who is constantly engaged in sales promotions. Sales promotions—the public demands them; the retailer needs them. And Whitman is well attuned to this phenomena. A significant percent of Whitman's total volume today results from the sale of promotional merchandise. Some of these promotions are directly tied in with licensed merchandise such as Walt Disney's *MARY POPPINS* or the new *GI JOE,* military doll product of Hassenfeld Bros. Others are the seasonal promotions of regular products like picture puzzles during the winter months or Classic and Fiction Books during the summer vacation period. Whitman's sales promotion efforts have grown rapidly during the past several years and will get increased emphasis this year and in the future.

Keynoting Whitman's marketing program is its aim to remain flexible to meet the continuing changes in national retailing. Many changes have taken place; many more are expected. For its part Whitman plans continued expansion of its sales force so as to provide more and better services for its retail customers and continued diversification of its product lines. Both will serve the best interests of the company and its customers.



This complex of buildings. Plants 4,5,6,7 and 8, is devoted mainly to the manufacture, warehousing and shipment of Whitman products.

THE WESTERNER

A magazine published in the interests of all employees of WESTERN PRINTING AND LITHOGRAPHING COMPANY (Operating Unit of Western Publishing Company, Inc.) Edited and designed at Company headquarters 1220 Mound Avenue, Racine, Wis.

Editor . . . . . **Jim Morrison**

Associates

Racine . . . . . **Ann Filandrinos**
Mary Schuman
Poughkeepsie . . . . . **G. Stuart Mansfield**
St. Louis . . . . . **Ed Zimmermann**
Hannibal . . . . . **Rod Jones**
Cambridge . . . . . **William Hopkins**
Los Angeles . . . . . **Zetta DeVoe**
Detroit . . . . . **Robert Sweeney**
Staff artist . . . . . **Jerry Poplawski**
Staff photographers . . . . . **Jim Sieger**
Sark Buchaklian

OUR COVER

This impressive display of Whitman products portrays graphically, but only partially the tremendous scope of our Whitman Publishing Company which this year is observing the 50th anniversary of its founding. The delight and wonder mirrored by four-year-old Lynette Nergaard tells the story of Whitman's success; children love Whitman products. As the world's leading publisher of children's books and activity items, we think that Whitman well deserves the title of "Storyteller to the World". Lynette is the daughter of Dick Nergaard, Racine Creative Art.

To contact Western creative art and commercial sales offices across the country, please write or call:

WESTERN PRINTING AND LITHOGRAPHING COMPANY

1220 Mound Ave., Racine, Wis. 53404—Phone 633-2431
North Road, Poughkeepsie, N.Y. 12602—Phone 471-3000
1310 S. Spring Ave., St. Louis, Mo. 63110—Phone PRospect 2-2555
Route 61 at Paris Road, Hannibal, Mo. 63403—Phone ACademy 1-5000
850 Third Ave., New York City 10022—Phone PLaza 3-8500
1313 W. Eighth St., Los Angeles, Calif. 90017—Phone HUntley 3-9720
9751 Erwin Ave., Detroit, Mich. 48213—Phone WA 3-2000
Woods Road, Cambridge, Md. 21613—Phone 228-4000

LITHOGRAPHED BY WESTERN AT CAMBRIDGE

THE WESTERNER

WESTERN PRINTING & LITHO. CO.
1220 MOUND AVENUE
RACINE, WISCONSIN 53404
RETURN REQUESTED

BULK RATE
U. S. POSTAGE
PAID
CAMBRIDGE, MARYLAND
PERMIT No. 133